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**FUNCTIONAL ANALYSIS OF THE WORK OF CULTURAL  
INSTITUTIONS IN THE REPUBLIC OF KOSOVO**

**ABSTRACT**

**of a dissertation for awarding the educational and scientific degree of Doctor in  
the Professional field 3.7. Administration and Management, Doctoral  
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Production” (Public administration)**

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## **I. GENERAL CHARACTERISTICS OF THE DISSERTATION**

### **1. Significance and relevance of the problem**

The research on the topic of the doctoral dissertation “Functional Analysis of the Work of Cultural Institutions in the Republic of Kosovo” is relevant and has scientific and scientific and applied focus. Since the 1990s, the Western Balkans have been the most turbulent and crisis-ridden region in Europe. Although political changes took place in the year 2000, allowing individual countries to take the path of stabilization, this region of Europe as a whole still faces many unresolved internal problems (visa restrictions, unofficial borders, foreign protectorates, etc.). At the same time, armed conflict and subsequent destruction have left a legacy of hatred, prejudice, and high levels of pathological social behaviour. For countries that have experienced such tumultuous times, the following question arises: can management in the field of culture and art be a remedy for the diseases of the social system, providing a healing effect on the socio-political system? During the conflict in the Balkans, even during hostilities, cultural institutions had to continue the process of their transformation, although the legal, political, and economic systems of the Balkan countries were not yet adequately shaped to support cultural transformation.

The knowledge and methods of art and culture management are recognized as a necessary condition for progress, a prerequisite for the survival of the very cultural institutions and art. They are necessary to achieve a better quality of cultural programs, increase their efficiency and guarantee the professional career of individual artists and producers. Cultural institutions play an important role in people’s lives and often help to solve socio-economic problems in the society. Our understanding is that the management of culture, in the form of cultural institutions offering products and services of cultural and educational nature, should borrow from the management of advanced countries, but they should also take into account national traditions, socio-political, religious, ethnic, and other givens. In doing so, not only will their cultural identity remain unharmed, but it will also enrich the world’s cultural diversity.

*Degree of elaboration of the research topic.*

Most often, functional analysis is applied in the field of the public sector, but since the dissertation is aimed at the functional analysis of the work of cultural institutions in the Republic of Kosovo, we should note that we are not aware of such scientific research being conducted in the Republic of Kosovo so far. Attempts to discover such studies were unsuccessful. We were also unable to find a developed methodology for functional analysis of cultural institutions in the Republic of Kosovo. All this has provoked our research interest, and we believe that the present work will fill the existing gap.

## **2. Object and subject of the research**

The object of this dissertation is the cultural institutions in the Republic of Kosovo.

The subject of research is their specific functions.

## **3. Research thesis**

We defend the thesis that the functional analysis of cultural institutions can be used as one of the tools to study the conformity of the functions that are regulated for implementation in the organizational structures of the cultural institutions of the Republic of Kosovo and their actual implementation; based on the results of the analysis we can improve the work processes and the coordination of the activity, as well as formulate and select development strategies.

## **4. Aims and objectives of the dissertation**

The aim we have set is to analyze the management and the specific functions of cultural institutions in the Republic of Kosovo and, on this basis, to assess which strategies for their development are adequate to the state of the performed functions and to the society's expectations for their results.

To achieve this aim, we have set the following objectives:

1. To research the specific aspects of the object – the cultural institutions, the features, and the models for their management.
2. To clarify the description of the management functions of cultural institutions and to indicate the specific functions of cultural institutions that distinguish them from other organizations.
3. To propose a methodology adapted to the specific aspects of the object for functional analysis of cultural institutions.
4. To make a SWOT analysis of the cultural institutions in the Republic of Kosovo in order to establish the opportunities and the limitations for development.
5. To make a functional analysis of the cultural institutions in the Republic of Kosovo and, based on its results, to establish which functions are well and which poorly represented, which of them are seen as opportunities to gain competitive advantages and should be developed as a priority in the future, which factors are favourable and which ones are restraining.
6. To propose strategies for the development of cultural institutions in the Republic of Kosovo, consistent with the results of the functional analysis.

## **5. Research methods**

In the course of working on the dissertation, we have used the descriptive method, the historical method, the inductive method, the deductive method, the statistical methods for data analysis, the interview, and the survey.

## **6. Limitations in writing the dissertation**

The limitations that the author has set in writing the dissertation are related to the following:

1. The author does not intend to conduct a comprehensive analysis of the legislation in the field of culture in the Republic of Kosovo. It dates back to the time when the young country did not have independent government; as of this moment, constant changes are being made, it does not have a complete character, which does not allow reaching any final conclusions.
2. The scope of the research comprises all major cultural organizations in the Republic of Kosovo. The scope does not include some provincial cultural schools, artistic troupes, permanent exhibitions, etc.
3. The author does not aim to propose strategies for state policy in the field of culture.

## **II. STRUCTURE AND CONTENT OF THE DISSERTATION**

In terms of structure, the dissertation consists of an introduction, an argument in three chapters, a conclusion, works cited, and appendixes. It amounts to 144 pages without the works cited list and the appendixes. To visualize and support the argument, we have provided 15 figures, 14 tables and 4 appendixes. The works cited list contains 107 sources.

The dissertation has the following contents:

### **INTRODUCTION**

#### **CHAPTER ONE. Management culture and culture management**

1. Culture and management
2. Types of culture management models
3. Functions of cultural institutions
4. Summary of the contents of the first chapter

#### **CHAPTER TWO. Specific aspects of the functions and the functional analysis of cultural institutions**

1. Essence, significance, and scope of functional analysis
2. Adapted methodology for preparing a functional analysis of the cultural institutions of the Republic of Kosovo
3. Presentation of the cultural institutions in the Republic of Kosovo as the object of the research
  - 3.1. Major cultural institutions in the Republic of Kosovo
  - 3.2. Funding of culture in the Republic of Kosovo
4. Summary of the contents of the second chapter

#### **CHAPTER THREE. Functional analysis and prospects for the development of cultural institutions in the Republic of Kosovo**

1. SWOT analysis of cultural institutions in the Republic of Kosovo
2. Analysis of the functions of cultural institutions in the Republic of Kosovo
  - 2.2. Analysis of the general management functions of cultural institutions in the Republic of Kosovo
  - 2.2. Analysis of the specific functions of cultural institutions in the Republic of Kosovo
3. Choice of strategies for the development of cultural institutions in the Republic of Kosovo
4. Summary of the contents of the third chapter

### **CONCLUSION**

### **WORKS CITED**

### **APPENDIXES**

### **III. CONCISE PRESENTATION OF THE CONTENT OF THE DISSERTATION**

#### **INTRODUCTION**

The introduction presents the relevance and significance of the topic of the dissertation. The object, the subject, the author's thesis, the aims and objectives, the methods, the degree of elaboration of the researched issues and the restrictive conditions are indicated.

**CHAPTER ONE** of the dissertation presents the theoretical framework of the research. Special attention is paid to the contemporary challenges that culture and management face. The overall contemporary development of culture is related to a creative approach and flexible management to meet the challenges. The role of the state as an institutional framework is essential, because by promoting, stimulating, and supporting it shall develop cultural contacts in society, thus integrating culture into social development and its functions.

Cultural institutions are participants and mediators in the process of exchanging cultural values. As D. Roumpos points out, "with modern complex social and economic structures, a direct exchange of cultural values is not always feasible, but requires the mediation of a third party, usually an institution that encourages and supports art and carries out communication between an audience and cultural wealth." Cultural institutions play a vital role in people's lives and often help to solve certain socio-economic problems of a society. Some important characteristics of cultural institutions are availability to the largest possible number of people, as well as usability – convenience for the user.

We have presented the activity of cultural institutions, whose focus is on several directions, which are related to satisfying the spiritual needs of individual people, communities, or the people as a whole:

- ✓ exhibition, cultural and entertainment – museums, cultural parks, etc.;
- ✓ performing arts – theaters, philharmonics, etc.
- ✓ educational – musical, choreographic, theater, cultural and educational, art schools, etc.
- ✓ library activity.

It is stated that encouraging citizens to be aware of their belonging to the state is of strategic importance and national interest. Here, in addition to the inherited traditions and ethnic values, various forms of cultural presentation, expression and identification, and other forms of cultural and artistic creativity can be highlighted, creating an atmosphere of creativity and inventiveness that smoothly flow into cultural communication. It is emphasized that strengthening the administration and management of culture at the central and local levels is essential for cultural reforms. The perception

of lofty standards in culture is a prerequisite for an adequate change in the approach to culture management.

Further in chapter one, attention is paid to some theoretical aspects and principles of modern management, as well as to the specific aspects of the different management levels.

The specific models for cultural management, which also determine the policy in this public sphere, are presented. The literature review shows that there are three main types of cultural policy with their inherent “models of cultural action” that predetermine cultural life, both at the political decision-making level and at the international level:

*Cultural diffusionism*, which is based on the creation of conditions for cultural creativity, its spread and the development of cooperation, thereby contributing to the strengthening of national cultural identity.

*Cultural functionalism*, emphasizing the crucial role of the state in the development of the sphere of culture, primarily through a system of incentives and cross-sectoral activities and the creation of conditions for an even more democratic cultural life by involving all social groups in the processes of cultural production and social activities, constituting the cultural mosaic of a given society, and at the same time, increasing the institutional effectiveness of cultural institutions and organizations at the national level.

The third model, that of *cultural mercantilism*, reflects the idea that an art product is a product like any other and its value is measured by its success on the market. It follows that consumer demand is the key to understanding and controlling all cultural phenomena: for instance, the success of a film is measured by the revenues during the first or second week of the show, etc. The value of a product in the visual arts is expressed in the price determined at auctions or other forms of sale.

Based on the presented models, the main factors leading to instability of the cultural environment are summarized and presented. Attention is paid to the opinion of various authors regarding the cultural consequences of the crisis problems in the countries of South-Eastern Europe in the 1990s and the recommendations for solving them, which are commented upon from the point of view of their validity for the Republic of Kosovo.

The cultural consequences of the crises in the countries of the region that have chosen a new democratic path of development are researched and, on this basis, the main factors leading to the instability of the cultural environment are summarized:



1. The crisis of public policy and the public sector, especially the lack of professional procedures for cultural management; the formulation of a development policy that does not include the sphere of culture (and its agents); the establishment of a liberal model of cultural policy, accompanied by inadequate privatization; lack of coordination of sectors and levels (i.e. inability to coordinate actions);

2. Lack of communication between the three sectors – public, business, and civil, and as a result, an underdeveloped civil society and private sector of the economy. Such a situation usually leads to a lack of equality in the conditions of existence of all cultural organizations, a lack of communication and public control over the implementation of cultural policy. Therefore, the development of entrepreneurship in the field of culture is difficult, and the chances of survival of civil organizations are significantly reduced. In practice, this means the impossibility of making new institutional decisions in various sectors before changes affect the field of socio-economic and political culture, including a complete restructuring of the system of values and beliefs, behavior, etc. Strengthening the civil and private sector is only possible if a system of new values is introduced, suitable for the development of an entrepreneurial approach to culture (for instance, risk management, mobility, innovation, competitiveness, attitude to money and financial well-being);

3. The crisis of cultural institutions and the reduction of their social role are further aggravated by the insufficient level of personnel training, which leads to deprofessionalization (i.e., lack of professional knowledge and ignoring one's own experience and practice), especially in relation to the requirements of the world market;

4. The crisis in the local markets of cultural services, caused by the indifference of the potential audience that has access to the global entertainment system presented on the world markets, has led to a change in the value system and taste. The lack of interest in cultural products, especially those that are products of the local market, deepens the crisis of cultural institutions and organizations, as well as the cultural sector as a whole. It is not only political and economic factors that can cause tension and instability in various countries around the world.

In paragraph three of chapter one, we present the functions performed by cultural institutions. Although they are defined by many authors as universal for all organizations, cultural institutions have unique features that predetermine their

specific manifestation. We present the following author's view of management functions, as it is laid down further in the dissertation in their analysis:

1. We believe that before starting any management activity, it is necessary to assess the specific situation in which the object of management is located, i.e., to analyze it and draw conclusions about its condition. It is impossible to dispute the thesis that management must respond to specific needs, and these arise and change depending on the changes in the external environment and in the internal state of the organizations. In this sense, we consider that analysis is undoubtedly a management function, understood as a specific activity of developing diverse types of analysis through the use of different analytical techniques (methods) suitable for the specific case. The development of analyses can be done by specialized structures in the organization, by external specialists or by mixed teams, but, in any case, it remains a commitment of the top management, which has responsibilities for the general management of a given organization. The ultimate goal of analysis is diagnosis, i.e., the identification of the state of the analyzed object and the specific situation formed by the interaction of external and environmental factors and the internal state of the object. Analyzing is related not only to the assessment of the state of the object and the environment, but also to establishing the causal relationship for their specific manifestation.

The analyses conducted by cultural institutions are related to the specific aspects of their activity and involve the development of marketing analyses, financial analyses, functional analyses, SWOT analyses, comparative analyses, etc.

2. We do not consider it appropriate to separate the setting of goals and the planning into two separate management functions. What would planning be if we separated it from the setting of goals? Regardless of whether it refers to strategic or operational planning, in both cases planning is related to the development of the so-called "goal tree", i.e., with the formulation of development goals that are interconnected in a certain hierarchical system. Depending on the level of detail, planning can result in the preparation of strategic plans, operational plans, programs, or projects. Thus, another management function, in our view, is planning. It "steps" on the results of the first function – the analyzing, and has a logical continuation in the following management functions.

Setting goals for cultural institutions can be challenging, especially when it comes to measuring the impact of their work. The dissertation explores why the setting of goals is essential and how it can be done more effectively.

Cultural institutions, such as theatres, operas, ballets, museums, art galleries and libraries, have a responsibility to ensure access to culture for all. They must ensure that their performances, collections, exhibitions, and programs are relevant, engaging, and accessible to diverse audiences. Setting goals helps these institutions focus on their goals and measure their progress toward achieving them.

Without a doubt, one way to set goals is by defining clear goals. These goals should be specific, measurable, achievable, relevant, and time-bound (SMART). In this way, institutions can track their progress and adjust their strategies accordingly.

Another approach is to use metrics to assess the impact of cultural institutions. Indicators may include visitor numbers, audience diversity, engagement with collections and exhibitions, and economic impact on the local community. By collecting data on these indicators, institutions can assess their performance and identify areas for improvement.

Culture is not always easy to quantify, and some aspects of it, such as creativity and innovation, may not fit traditional metrics. In addition, cultural institutions often face financial constraints that can limit their ability to achieve their goals. To overcome these challenges, cultural institutions can collaborate with other organizations and stakeholders to use their resources and expertise. They can also engage with their audiences and communities to co-create programs and exhibitions that reflect their needs and interests. By doing so, institutions can build stronger connections with their audiences and enhance their impact on society.

Setting goals for cultural institutions is crucial to ensure that they fulfill their role in the preservation and promotion of culture. By setting clear goals, using indicators to assess impact, and collaborating with stakeholders, institutions can improve their performance and achieve their goals effectively.

3. Many authors point at organizing as a management function, understood as the arrangement of resources and tasks to achieve specific goals. We do not imagine planning to be reduced only to setting goals, without planning and the necessary resources, the development of time schedules, the delegation of responsibilities and other necessary conditions for achieving the goals. This can be the content of a single planning document or of different planning

documents, e.g., in a strategic plan, the vision, mission and goals of the organization should be formulated, and in work plans and annual programs, the necessary resources, schedules, results, deadlines, etc. should be determined.

Other authors indicate leading as a management function, which means directing, guiding, leading others to achieve a certain result. To lead means to bring people and resources together to achieve a certain goal.

It can be seen how close these two functions are – organizing and leading, and that they are connected with the implementation of daily activities for the implementation of the plans and the realization of the goals set in them. In this sense, we believe that the activities of organizing, the completion of plans and programs, as well as the management of operational activities, can be singled out as an independent management function, formulated as *administration*. It is associated with the management's ability to control internal work processes to achieve specific results. These are the management of the main activity of providing cultural products and services, financial and accounting management, human resources management, public procurement management, material supply management, asset management, marketing, and advertising management, etc. They are primary, secondary, and service processes.

A considerable number of authors recognize control as a basic management function. On the basis of the data from the control, the organization's activity is regulated, therefore some authors indicate the regulation as another independent management function. Recently, the science of management has received serious development in the field of project management, risk management and internal control. This is also related to a certain refinement of the basic concepts used in management science. It is about monitoring and control, i.e., for constant monitoring, analysis, and evaluation of the activity and for preliminary, current, and subsequent control. Therefore, in our opinion, it is another independent function of management. *Monitoring* and *control* are associated with the introduction of early warning systems based on a mechanism for constant monitoring of key indicators and rapid response to changes in the parameters of the external environment and internal parameters. Systems for financial management and control are also being introduced, built on the logic of the preventive nature of control.

One of the key areas where control is needed in cultural organizations is the management of financial resources. Cultural institutions usually have limited budgets, and it is important to keep a close eye on expenses to avoid

overspending. This includes developing budgets, tracking expenses, and ensuring that funds are allocated appropriately.

Another area where control is important is human resource management. Cultural institutions rely on qualified professionals to manage their operations and it is essential to ensure that these individuals are well trained, motivated, and working to achieve the institution's goals. This includes developing job descriptions, setting performance standards, providing feedback, and addressing any performance issues.

Control is also essential in managing the collection of artefacts, works of art and other materials that are held in cultural institutions. These collections are often valuable and irreplaceable, and it is extremely important to ensure that they are stored, maintained, and displayed properly. This includes developing policies and procedures for handling the collection, monitoring access to it, and protecting it from damage or theft.

In addition to these areas, control is also needed in the management of the institution's tangible assets, its marketing and public relations efforts, and its relationships with stakeholders such as donors and sponsors. All these areas require careful monitoring and regulation to ensure that the institution functions effectively and efficiently.

The four management functions listed (*analysis; planning; administration; and monitoring and control*) do not occur in stages, so we should not number them as first, second, etc. We believe that they occur simultaneously and continuously in any self-management organizational structure.

From this point of view, the dissertation also presents the *specific functions*: educational and instructive; entertaining; social; informative; the function of translation (transfer) of social experience; cognitive; regulatory; adaptable; communicative; integrative; axiological (evaluative) function.

*At the end of chapter one, we have presented summaries and conclusions, which inform the reader in a concise form of the main points of the argument:*

We have discussed the essence of cultural management and the importance of management functions for the successful development of cultural institutions. In this regard, the importance of cultural management is presented as an activity that unites creative policy with business policy and integrates artistic, administrative, and social aspects, based on creativity. Cultural institutions are an important factor and have an essential role in people's lives, often helping to solve socio-economic problems in the society. The activities of cultural institutions are related to their main purpose of communication and are aimed at several

directions, which are the spiritual needs of individuals, communities, or the people as a whole. Such activities are exhibition and cultural entertainment, performing arts, educational and library activities. We point out that the National Strategy for the Development of Culture of the Republic of Kosovo should be based on the main modern postulates of cultural policy:

- support of the traditional, creative, and applied arts and the preservation of cultural heritage,
- creating a social environment that will allow the introduction of modern technologies in the field of culture and art and will stimulate the development of creative industries, management in cultural institutions and private initiatives.

The management of culture has a significant impact on the model of cultural life, the planning of cultural development and cultural activities, cultural institutions, creativity and production, the distribution of various cultural works and cultural cooperation. It is through improving management in cultural institutions that success and reaching the highest quality of activities, organizational efficiency, market success and cost effectiveness are possible.

We have presented the specific models for cultural management, which also determine the policy in the public sphere. The literature review shows that there are three main types of cultural policy with their inherent “patterns of cultural action” that predetermine cultural life, both at the level of policy-making and at the international level: Cultural diffusionism, which is based on creating conditions for cultural creativity, its dissemination and development of cooperation, thereby contributing to the strengthening of national cultural identity; Cultural functionalism, emphasizing the significant participation of the state in the development of the sphere of culture, primarily through a system of incentives and cross-sectoral activities and the creation of conditions for an even more democratic cultural life by involving all social groups in the processes of cultural production and social activities, constituting the cultural mosaic of a given society, and at the same time, increasing the institutional effectiveness of cultural institutions and organizations at the national level; The third model is cultural mercantilism, which reflects the idea that an art product is a product like any other and its value is measured by its success on the market.

Based on the presented models, the main factors leading to instability of the cultural environment are summarized and presented. The opinion of various authors is presented regarding the cultural consequences of the crisis problems in the countries of South-Eastern Europe in the 1990s and the recommendations for

solving them, which are commented upon from the point of view of their validity for the Republic of Kosovo.

In the first chapter of the dissertation, the basis of the author's research is laid on the topic of functional analysis of cultural institutions in the Republic of Kosovo, paying particular attention to the management functions performed in the object of research. Based on established postulates about the number, essence and scope of management functions, the author's view on the general management and specific functions of cultural institutions, which are the subject of research in the following parts of this dissertation, is presented.

**CHAPTER TWO** presents the features of the functions and functional analysis of cultural institutions. From a theoretical point of view, we have indicated the essence, meaning and scope of functional analysis.

The analysis of the management functions provides information about the dynamics, rates, and directions of development of the organizations, the possibilities for improving the activity; it also studies the reasons for the connections and interdependence between the functions performed in a given organization. Functional analysis is a crucial element of management in the organization, and based on its results, measures are taken to improve the operation of the management system in various aspects.

In the second chapter of the dissertation, attention is paid not only to the essence of functional analysis, but also to its methodology. From the point of view of the systems approach in the functional analysis, it is essential to pay attention to the organizational and structural units and their ability to perform their assigned functions and the relationship between the individual units and the coordination between the individual functions. There is a possibility that the same function is performed by several units, which in turn complicates the organizational structure. In this case, through the functional analysis, we can achieve optimization of the organizational structure based on the available potential for performing the functions of the individual elements (units) in the structure. We can also achieve optimization of the connections and coordination between the units performing the functions in the structure.

It is stated that functional analysis is used to study an object from the point of view of the functions that are performed in it. We use this functional sign of studying the object to clarify the mechanisms by which it functions and develops. The dynamic characteristics of the system are studied, i.e., the system in dynamics – the performance of individual functions. This is possible by

improving the existing system or creating new elements in the system or a new system. Individual units in the structure of the object are considered from the point of view of the functions they perform, i.e., as performers of a certain function. The research focuses on the functions, their implementation, their structure and the connections between them, the methods, and the management algorithm in the organization. A functional analysis can be performed on a single unit of the structure, on several or on all units. When studying more units, we track the relationship between the functions and the importance of each function for the individual units. As a result of the functional analysis and with a view to cost optimization, managers can choose any of the following alternatives related to the functions and optimization of the organizational structure and work in the organization:

- ✓ removal of unnecessary functions;
- ✓ addition of or supplementing missing features;
- ✓ elimination of the duplication of functions;
- ✓ proper allocation of functions and optimization of allocation.

In the second paragraph of the chapter, we have presented *an adapted methodology for preparing a functional analysis of cultural institutions in the Republic of Kosovo*. The methodology is aimed at studying the compliance of the functions that are regulated for implementation in the organizational structures of the cultural institutions of the Republic of Kosovo and their actual implementation. The aim is to establish the availability of non-performance of functions or duplication of functions in the units, as well as the implementation of new functions that have arisen as a result of the changing conditions.

The methodology includes the following main stages:

**First stage:** *Establishing the need for a functional analysis of the organization.* At this stage, it is important to assess the need for such an analysis and the effort to conduct subsequent analysis activities. An assessment of the current state of the cultural institution is prepared. To obtain the necessary information, a SWOT analysis is recommended as a suitable tool.

**Second stage:** *Preparation for performing a functional analysis.* At this stage, it is important to determine who will perform the functional analysis, to determine the parameters, to determine the sources of information for the functional analysis. We also plan the process of conducting the functional analysis.

**Third stage:** *Performing a functional analysis.* At this stage, the functional analysis is conducted, this is the research process, analysis, and



evaluation of the performance of the functions in the cultural institution. Stage three concludes with the preparation of findings and recommendations, which are related to improving the performance of the functions, optimizing the organizational structure, and recommending any other appropriate actions.

*Fourth stage: Drawing up an action plan.* Based on the results of the functional analysis, the conclusions and recommendations, we have drawn up an action plan.

*Stage five: Implementation of the action plan and implementation of the changes.* In addition, we monitor the implementation, and we evaluate the effectiveness of the implementation.

The methodology that we propose includes steps that enable the discovery and expansion of the innovation potential of cultural institutions. The aim is to optimize the work, improve the effectiveness and efficiency of the management of the institutions' activities and reduce costs.

In adapting the methodology, special attention is paid to several principal issues:

1. What goals have we set for using functional analysis?
2. What type of analysis will be used?
3. How will functional analysis be organized?
4. How will the functional analysis process be managed?
5. What are the activities that will be performed after the functional analysis is completed?

The dissertation identifies some significant moments of the establishment and development of cultural institutions and historical features. We have presented the main cultural institutions in the Republic of Kosovo as the object of the study. These are the seventeen most significant cultural institutions in the Republic of Kosovo in terms of size and public recognition. It is a well-known fact that culture is a reflection of the society in which we live. The Republic of Kosovo is a small country that has been subject to serious political conflicts; therefore, these difficulties also reflect the development of cultural institutions in the country.

Culture cannot be left unsubsidized by the state, and it should not be left only to the private interest of entrepreneurs. The economic efficiency of investments in the provision of products and services of cultural and educational nature is not as high as in other sectors, but on the other hand, their social effect is irreplaceable. Paragraph three of chapter two shows the funds that have been allocated in the last four years to the budget of the Ministry of Culture, Youth and

Sports, including the funds allocated only for subsidizing the activities of state cultural institutions.

Chapter two of the dissertation concludes with a summary of the content, key highlights and conclusions as follows:

The essence and scope of functional analysis have been examined, emphasizing that it is an essential element of management in the organization and, based on its results, measures are taken to improve the operation of the management system in various aspects. The types of functional analysis and their levels are presented. Attention is paid to opinions related to the performance of a certain set of functions as a prerequisite for achieving the goals and the desired end result. The performance of the functions in this case is accepted as an important condition for achieving efficiency. Regarding the nature and methodology of the functional analysis, it is summarized that the basis of the methodology is the set of tools through which functional analysis can be conducted and, respectively, to prepare an analysis and evaluation of the performance of the functions in the organization. In this way, information can be obtained about the consistency between the structure of the management system and the performed management functions. This coherence and coordination can be traced at distinct levels depending on the objectives of the functional analysis. After the analyses and syntheses of opinions and studies in the scientific literature, several models for functional analysis are presented and an adapted methodology for functional analysis of cultural institutions in the Republic of Kosovo is proposed, with the following main stages:

- Establishing the need for a functional analysis of the organization.
- Preparation for performing a functional analysis.
- Performing a functional analysis.
- Preparation of an action plan.
- Implementation of the action plan and implementation of the changes.

In order to gain insight into the objects of study, their managerial and administrative experience, opportunities, and potential for development are briefly presented. These are the seventeen most important cultural institutions in the Republic of Kosovo in terms of size and public recognition.

Data is presented on the amount of funding of cultural institutions in the Republic of Kosovo in the last four years.

**CHAPTER THREE**, entitled “Functional analysis and prospects for the development of cultural institutions in the Republic of Kosovo”, places an emphasis on empirical research and, as indicated in the first stage of the adapted methodology for performing a functional analysis of cultural institutions in the Republic of Kosovo, information on the need for functional analysis can be obtained by preparing a SWOT analysis.

The methodology used to perform a SWOT analysis of cultural institutions in the Republic of Kosovo is as follows: 17 cultural institutions from the Republic of Kosovo, which have the greatest public recognition and number of staff, have been surveyed. Three representatives from each institution have been interviewed, their responses have been averaged using the Delphi method, first giving their rating independently, then being informed of the average rating of the three responses, and again asked to give their final rating. Thus, those of them who were hesitant in their initial responses had the opportunity to move closer to the average rating, and those of them who firmly stood by their original positions could give even more definite ratings, moving away from the mean in order to approach their own one. Thus, the logic of this method was followed to obtain independent subjective evaluations consistent with the degree of confidence of the respondents. The aim was not to probe the opinions of individual employees, but of the institution as a whole.

The questionnaire, presented in *Appendix 2* of the dissertation, is divided into three parts – in the first part, questions are asked about external opportunities and threats, internal strengths and weaknesses of the institutions and suggestions for improvements, in the second part there are questions related to the implementation of the management functions of cultural institutions and in the third – questions regarding their specific functions.

The questions of the first part aim to examine the opinion of the respondents regarding their assessment of the normative environment for the implementation of cultural activities in the Republic of Kosovo, the influence of the political environment, the role of the institutions, their view of opportunities for partnership with other cultural institutions and such outside the sphere of culture, their evaluation of the leadership and professionalism of the staff, of their material base and financial condition, as well as in which areas special measures should be taken to improve their activity. The answers to the questions helped to outline the strengths and weaknesses of the institutions, as well as the external opportunities and threats. Table 1 presents the strengths and weaknesses of cultural institutions in Kosovo, as well as the external opportunities and threats

(SWOT analysis), formulated on the basis of the answers to the first part of the questions set out in the questionnaire, as well as on the basis of the results of field studies and conducted interviews with their representatives.

**Table 1. SWOT analysis of the cultural institutions in the Republic of Kosovo**

<b>Strengths</b>	<b>Weaknesses</b>
<ul style="list-style-type: none"> <li>• Unique program orientation specific to Kosovo;</li> <li>• Involvement of a large number of partners: non-governmental and state cultural organizations; writers, translators and publishers from Kosovo and the Balkan region as a whole;</li> <li>• Persistence and consistency in the implementation of an initial concept of work – continuity in the activity;</li> <li>• Diversity of participants in terms of origin, age, education, etc. with matching views, interests and goals;</li> <li>• Understanding the need to develop and define professional standards and criteria, especially in the fields of literature and translation;</li> <li>• Openness to new partnerships;</li> <li>• An active role in communication with regional cultural figures and writers;</li> <li>• Positive image and recognition of the forum as a participant in public and social life.</li> </ul>	<ul style="list-style-type: none"> <li>• Lack of self-funding;</li> <li>• Lack of marketing and lack of necessary competencies;</li> <li>• Lack of regular control of the work process;</li> <li>• Lack of synchronization of the work process;</li> <li>• Inadequate and irregular communication in the organization;</li> <li>• Inadequate management and administrative skills.</li> </ul>
<b>Opportunities</b>	<b>Threats</b>
<ul style="list-style-type: none"> <li>• Expansion of the network of partners;</li> <li>• Removal of language barriers in the region and possible joint activities in the book market – marketing of Kosovo publishing products outside the country;</li> <li>• Expanding the scope of the activity;</li> <li>• Creating partnerships, bypassing the language barrier by developing translation services;</li> <li>• Improving cooperation with state institutions in the field of culture;</li> </ul>	<ul style="list-style-type: none"> <li>• Uncertain cultural politics;</li> <li>• The questionable position of the non-governmental sector in culture;</li> <li>• Economically unstable situation in the country;</li> <li>• Low purchasing power of the population;</li> <li>• Lack of a network for selling books;</li> <li>• Difficult financial situation of libraries;</li> </ul>

<ul style="list-style-type: none"> <li>• Improved interaction with the non-state sector in culture, which can lead to joint work on cultural policy development (lobbying);</li> <li>• Financial support from the Ministry of Culture to stabilize the situation in which there are magazines presenting the literature and culture of Kosovo and providing links with neighboring countries and the world at large.</li> </ul>	<ul style="list-style-type: none"> <li>• People are not used to purchase books and literary magazines;</li> <li>• Unresolved copyright issues and lack of appropriate publishing legislation;</li> <li>• The lack of sponsors supporting culture in Kosovo.</li> </ul>
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Taking into account the strengths and weaknesses, strategic solutions must be found to overcome the shortcomings and minimize the possible negative external influences. In this specific case, cultural institutions must develop a set of activities aimed at improving their specific functions. Which of them are well represented and which are not, which are considered as primary and which as secondary, which are the factors that favor the development of the specific functions of cultural institutions and which are restraining, as well as what are the expectations of the society, may be determined based on the functional analysis which will be presented later in the dissertation.

In the following paragraphs of chapter three, we present the study of the functions of cultural institutions in the Republic of Kosovo, assuming that typical elements of any self-governing organization are:

1. Analyzing (or diagnosing);
2. Planning;
3. Administration (or organization and management);
4. Monitoring and control.

In order to investigate how they are implemented in cultural institutions in the Republic of Kosovo, a survey was drawn up and distributed among the respondents mentioned above. It contains 6 questions for each management function, which must provide answers to how they situate themselves in the given organization. They are the following:

**A. For the function “Analyzing”:**

1. Does your institution analyze the environment in which it operates?
2. Is the internal state of your institution analyzed?
3. Do you think that the results of the analyses support the decision-making process for the future of your institution?
4. Do you think that your institution has sufficiently trained personnel who know the analytical procedures, can apply analytical methods, and perform the necessary analyses?

5. Does your institution use external experts in the preparation of various analyses?
6. Does your institution use ready-made analytical reports prepared by other organizations and scientific institutions that are relevant to its activities?

**B. For the function “Planning”:**

1. Do they develop strategic plans for the development of your institution?
2. Are operational plans being developed for the activity of your institution?
3. Are the strategic and operational plans being implemented?
4. Do you think that your institution has sufficiently trained personnel to develop strategic and operational plans?
5. Does your institution use external experts when developing strategic and operational planning documents?
6. Is your institution the object of planning in planned developments prepared by superior organizations?

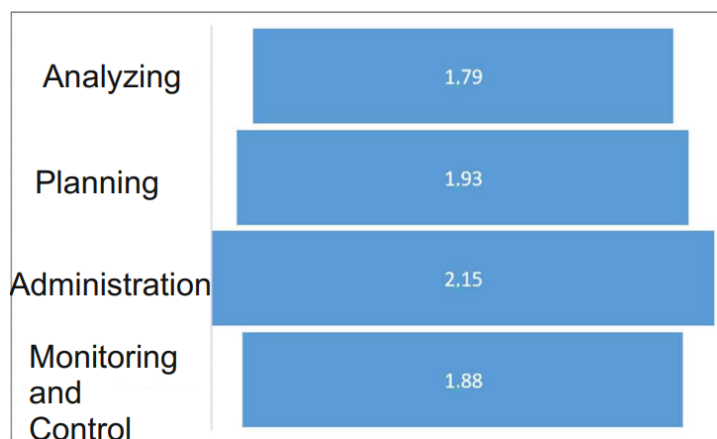
**C. For the function “Administration”:**

1. Do you think that the organizational structure of your institution meets the requirements for effective management?
2. Are the main work processes in your institution scheduled?
3. In your opinion, is the management style of your institution good and can we talk about applying the team principle of work?
4. Do the main work processes and structural units have competent and professionally trained personnel?
5. Is the activity of your institution sufficiently secure in financial terms?
6. Is the marketing and advertising activity of your organization well developed?

**D. For the function “Monitoring and control”:**

1. Is there a specific administrative unit or employees responsible for monitoring and internal control in your institution?
2. Is continuous monitoring and control conducted in your institution?
3. Is preliminary control conducted when spending, appointing employees, conducting public procurement and other important processes?
4. Is risk assessment conducted in your organization and are anti-risk measures taken?
5. Are activity reports prepared regularly and improvement measures identified?
6. Do monitoring and control provide the necessary feedback needed to adjust management?

Respondents had the opportunity to answer the set questions with answers “YES”, “Partly” and “NO”, which brings 3, 2 and 1 points, respectively. The numerical expression of the answers is necessary for the calculation of average marks, assuming that an average from 1 to 1.66 refers to the predominance of “No” answers, those from 1.67 to 2.33 – of the predominance of “Partly” answers, and if the average scores of the answers are between 2.34 and 3, this would mean that “Yes” answers predominate. The average scores for each management function are presented in the following figure:



***Figure 1. Average scores of the implementation of general administrative functions in the cultural institutions of the Republic of Kosovo***

From the presented figure, we can see that the “Administration” function is best represented, followed by the “Planning” function. This is completely understandable considering that the administration is related to the implementation of daily activities without which the institution could not exist, while the analysis is necessary, but the activities it covers are not always imperatively recorded in the laws and by-laws.

Cultural institutions mainly develop operational plans, which are related to the development of cultural calendars, event schedules, etc., as well as their personnel, financial and material provision.

Monitoring and control in cultural institutions is conducted more on the basis of their internal understanding of the need for feedback on how the organization is developing, but as we will see from the specific answers, not as systematized and regulated activities.

The results of the survey show that the answers of the respondents regarding the existence of all four management functions put them in the range from 1.67 to 2.33, i.e., “Partly”.

Surveying the opinion of the respondents about the degree of implementation of management functions in their institutions, as understood by modern management

science and practice, makes it possible to further propose appropriate strategies to overcome weaknesses and increase their strengths.

The average responses to the individual questions asked to the respondents to assess each of the main management functions indicate their strengths and weaknesses. For example, for the “*Analyzing*” function, there is a relatively good representation of the analysis of the internal state of the institutions, but not of the analysis of their external environment. These analyses support the decision-making process, but not always, as the predominant answers are “Partly”, although close to the limits of a “Yes” answer. The lowest scores are given to the use of external experts in conducting analyses, which is a disadvantage, especially considering that cultural institutions do not have sufficiently trained staff to be able to conduct these activities themselves.

From the responses characterizing the “*Planning*” management function, it can be seen that cultural institutions mainly develop operational plans and that the adopted plans are implemented. However, organizations do not have sufficiently prepared planners and do not implement the practice of outsourcing plan development to external experts. The development of cultural institutions is partly embedded in the plans of other institutions from a higher hierarchy such as municipalities and ministries.

From the conducted survey, it was established that the management function “*Administration*” received the highest average marks. The respondents consider that the organizational structure of their institutions is good, the management style is good, and that they have well-prepared personnel. The evaluations of the financial provision of the activity and of marketing and advertising are lower.

The implementation of the “*Monitoring and Control*” function is firmly positioned in the “Partly” answer field. Although most institutions have certain employees or administrative units to deal with monitoring and control, this has not been brought to the requirements of a continuous process and is rather conducted sporadically. When making expenditures, appointing employees, and conducting public procurement in most organizations, preliminary control is conducted, but risk management is not at the required level. As a result of the implementation of the function, the necessary measures are usually taken to improve the activity, but not always.

With reference to the analysis of **the specific functions of the cultural institutions** in the Republic of Kosovo, they indicate each of them with a very brief description:

1. ***Educational and instructive function***. It is expressed in the fact that culture is associated with developing the creative abilities of a person, erudition, understanding of works of art, mastery of native and foreign languages, correctness, politeness, self-control, high morals, etc., which are achieved in the process of education and instruction, including by satisfying one’s cultural needs.



2. **Entertaining function.** Cultural institutions provide cultural programs, products and services through which individuals relax and free themselves from the pressure.

3. **Social function.** It allows people to perform collective activities to satisfy their needs in the best conceivable way.

4. **Informative function.** It enables people to explore the world by providing them with current information.

5. **Function of translation (transfer) of social experience.** Experience gained from previous generations is transferred through cultural products, whereas at the same time public memory is preserved.

6. **Cognitive function.** Culture concentrates the experience and skills of many generations of people, accumulates vast knowledge about the world and thus creates favorable conditions for knowing it better and further developing it.

7. **Regulatory (normative) function.** It is primarily related to the definition (regulation) of various aspects, types of social and personal activities of people. The regulatory function of culture is supported by the legislative system, but also by established unwritten moral norms.

8. **Adaptive function.** It ensures the adaptation of a person to the environment and society.

9. **Communicative function.** It facilitates communication among people.

10. **Integrative function.** It is related to the fact that culture unites all kinds of social communities – peoples, social groups, and countries.

11. **Axiological (evaluative) function.** Culture helps form a person's value system and provides criteria for evaluating objects and situations and helps society and individuals to separate good from bad, truth from error, fair from unfair, permissible from prohibited, etc.

The questions from the second part of the survey are aimed at the analysis of specific functions performed by the cultural institutions, the object of the study (functional analysis). Prioritization is done by ranking from 1 – best to 11 – worst for the given organization.

The first question deals with the relevance of the eleven functions to each organization. Eleven of the 17 cultural institutions surveyed answered that it was the “educational and instructive” function, and six that it was the entertainment function. At the end of the ranking are the axiological, integrative, and adaptive functions.

The ranking of the functions according to the degree of representation in the organizations is as follows: ten of them indicated that the most strongly represented function with them is the educational function, four that it is the social function and three – that it is the entertainment function.

The ranking of the functions performed by the cultural institutions from 1 to 11, depending on the degree of engagement of financial, human and material resources,

shows that the most resource-intensive are both the most strongly represented and some of the hitherto underestimated functions, which, perhaps precisely because of their resource intensity, are not so well represented in the relevant institutions. For example, five of them (29%) indicated that the implementation of the educational function takes the most resources, four (24%) – the entertainment and adaptive ones, two (12%) – the regulatory one, and one organization (10%) indicated the social and the axiological functions as the most resource-intensive.

The next question aims to find out precisely which functions were unjustifiably underestimated in the organization, either due to a misunderstanding of their importance by the institution itself or due to external circumstances beyond its control. Seven of the surveyed cultural institutions (41%) answered that they underestimated the integrative function of the organization, two (12%) – that it was the informative one, another two (12%) indicated the regulatory one, one (10%) – the communicative one and one more (10%) – the social function.

The answers to the question which of the listed functions are best regulated from a legal point of view are quite similar – 14 respondents (82%) answered that it was the educational function and 3 respondents (18%) that it was the entertainment function.

The answers to the question of what public expectations and needs are regarding the role of the functions performed by cultural institutions are also quite close. Seven respondents (41%) answered that the society relied above all on the educational function, another seven that it was the entertainment function and 3 respondents (18%) that the social function was the most useful for the society.

Since, in addition to the top priority ranking, respondents ranked the features in descending order of preference up to 11, a summary estimate can be made of the average rank of each of the eleven features ranked according to the following six criteria:

1. Significance
2. Degree of representation
3. Resource intensity
4. Undervaluation
5. Regularity
6. Public preferences

Although in most of the questions the ranking of the functions is similar, according to the answers to the third and fourth questions, this arrangement is reversible, which shows that the significant and better represented functions, which are best regulated by the legal framework of the country and most recognized by society, their arrangement is reversible, i.e. they are the least undervalued, which is logical, and more resource-intensive than the others.

The ranking of functions by average rating (ranking) in the dimension from 1 to 11 is as follows:

**Table 2. Average ranking of the functions of cultural institutions, obtained on the basis of their ranking in order of preference for six of the questions asked in the survey**

Functions	Average ranking
Educational and instructive	3.87
Entertaining	4.38
Social	4.51
Informative	4.69
Transferring	5.93
Cognitive	6.24
Regulatory	6.44
Adaptive	6.57
Communicative	7.47
Integrative	7.74
Axiological	8.16

The average score of the eleven functions, according to their ranking in the answers to the individual questions 1 to 6 in the dimension 1 to 11, is presented in the following table:

**Table 3. Average ranking of the functions of cultural institutions, obtained on the basis of their ranking in order of preference for each of the six questions asked**

Functions	question 1	question 2	question 3	question 4	question 5	question 6
Educational and instructive	1.41	1.47	7.00	10.18	1.35	1.82
Entertaining	2.12	2.53	8.00	9.88	2.00	1.76
Social	3.06	3.00	7.35	8.06	3.06	2.53
Informative	4.24	5.18	5.41	5.47	3.71	4.12
Transferring	8.00	7.65	4.18	5.41	7.53	6.71
Cognitive	5.53	6.65	6.53	4.76	7.65	7.59
Regulatory	8.29	9.06	5.65	6.47	6.12	9.24
Adaptive	10.00	8.18	6.18	4.94	9.35	10.29
Communicative	6.18	6.94	5.47	5.88	5.88	5.24
Integrative	8.18	5.82	5.59	2.29	9.12	6.41
Axiological	9.00	9.53	4.71	2.65	10.24	10.29

Of interest are the respondents' answers to the next question "Which functions, in your opinion, need to be developed as a priority in the future in order to ensure a competitive advantage for your cultural institution?" (Question No. 7) and their comparison with the answers to public expectations of what the role of cultural institutions should be (Question No. 6). They show to what extent the visions of these organizations for their future development coincide with

society's expectations. The sum of the rankings of the eleven surveyed institutions on the two questions, No. 6 and No. 7 of the survey, are presented in the following table:

These summed scores make it possible to calculate the correlation coefficient between the answers to the two questions, which is 0.860584, i.e. it shows a directly proportional dependence close to 1, i.e. it can be said that there is a high degree of overlap between what cultural institutions consider important for their development and what they consider important for society.

***Table 4. Summed rankings of cultural institutions' responses to the 6th and 7th questions of the survey***

<i>Functions</i>	<i>Opinion of the institutions</i>	<i>Public expectations</i>
Educational and instructive	31	29
Entertaining	30	44
Social	43	53
Informative	70	99
Transferring	114	147
Cognitive	129	142
Regulatory	157	182
Adaptive	175	152
Communicative	89	90
Integrative	109	73
Axiological	175	121

The last tenth question from the second part of the survey, concerning the analysis of the functions of cultural institutions, asks: "What do you think is necessary for your cultural institution to perform its functions better?"

The answers to the questions from the second part of the survey are presented in Appendix 4 of the dissertation.

The specific characteristics of the functions performed by cultural institutions require that strategies for their development also be consistent with this specific characteristic, regardless of what classification different authors would attach them to.

In the dissertation, based on the strategic analysis and functional analysis, 30 possible strategies for the development of cultural institutions in the Republic of Kosovo are proposed:

#### Product strategies

1. *Diversification of cultural programs, products, and services.* In practice, this is a diversification strategy and for cultural institutions it means diversifying

the program repertoire of theaters, for symphony orchestras it means diversifying their repertoire with new works, incl. from different musical genres, for cinematographies – film variety, for galleries – the ways and places of presenting artistic works, etc.;

2. *Increase in the volume of offered cultural programs, products and services or expansion of the activity and enlargement of the organization.* Here the goal is not diversity, but quantity, i.e., more frequent cultural performances in order to maintain the image in society and preserve the dominant role;

3. *Reducing the volume of offered cultural programs, products, and services.* The aim is to shrink the activity and reduce the personnel of the organization by downsizing part of the staff in order to reduce inherent costs;

4. *Commercialization of the offered cultural programs, products, and services in order to earn more income.* It is expressed in the pursuit of economic benefits from the activity, by increasing the prices of cultural products and services;

#### Preventive strategies

5. *Strategy for harmonization of professional activity standards.* It consists in introducing standards that few other organizations could achieve;

6. *Protection of exclusive copyrights.* This concerns both rights to one's own cultural products and to purchased or donated ones;

7. *Strategy of competitive harassment.* It consists in price dumping, expensive advertising, concluding franchise agreements, etc., in order to deter competitors;

#### Market strategies

8. *Strategy of audience development and market expansion.* The goal is to increase market share;

9. *Focusing strategy - offering a limited number of cultural programs and products in specific markets or concentration strategy.* The aim is to save costs;

10. *Massive advertising campaign.* It can be aimed both at deterring competitors and maintaining the image of the organization in society and among cultural circles;

#### Organizational strategies

11. *Strategy for achieving organizational excellence.* This is a strategy that requires multiple interventions in different directions, with the aim of stabilizing

the organization in all aspects – financial, personnel, market, etc.;

12. *Resource diversification strategy*. First of all, it is about financial resources, but it can also be applied to human resources, hiring contractors, crew managers and other artists from external organizations on temporary contracts;

13. *Business process reengineering strategy*. It requires a review and analysis of all work processes taking place in the organization and their optimization in view of the resources and final results;

14. *Bounty hunting strategy*. It consists in attracting the best personnel from other organizations for higher pay or better additional conditions;

15. *Strategy of Professional Excellence*. It can also be called “we are the best” and requires constant efforts to maintain leadership in the given industry;

16. *Strategy of decentralization of activities*. It consists of granting certain organizational and financial independence to individual units, troupes, formations, etc. with the aim of better management;

17. *Strategy of motivation*. In the event that the staff of the cultural institution or its creative staff are not sufficiently motivated, the organization must find mechanisms to stimulate them in order to work more actively, such as determining the remuneration as a part of the revenue from ticket sales.

18. *Digitalization strategy*. The activity of cultural institutions is primarily related to the direct contact between artists and the public, but there are areas in which electronic means can be successfully applied, such as sites for the presentation and sale of works from exhibitions, sites for buying tickets and selection of seats, advertising sites, Facebook pages, Instagram, etc.;

19. *Strategy for conquering free market niches*. First of all, such a free market niche, which has so far been underestimated by other “players”, should be discovered. For example, rhythmic gymnastics teams may do shows outside of their competitive activities. The same applies to ballet companies, dance groups, etc.

#### Strategies for inclusion and partnership

20. *Network collaboration*. It is oriented towards partnership for the joint provision of cultural products and services or for the outsourcing of activities;

21. *Internationalization strategy*. It presupposes performances outside the country’s borders;

22. *Building cross-sectoral links with institutions outside the sphere of culture*. Such can be created with state institutions, NGOs, schools, and universities to implement joint initiatives of mutual benefit;

23. *Positioning in the public sphere and improving the recognition of the*

*organization.* The purpose of this strategy is to improve the image of the institution and its recognition in society;

24. *Strategies for lobbying and securing support.* Lobbying should be aimed at bodies and organizations that are relevant to the activity of the given cultural institution, such as the committee on culture in the parliament, the ministry of culture, the local government, etc.;

### Strategies for withdrawal

25. *A strategy of maintaining minimal stability.* With it, the activity is limited to the minimum necessary to maintain the organization until better conditions occur;

26. *Merger strategy.* The goal is for the organization to survive, even at the expense of losing part of its identity;

27. *Privatization strategy.* The expectations are that after the transition of a state institution into private hands, new resources will flow in, and management will improve;

28. *Hibernation strategy.* The “sleeping” of the cultural institution aims at the temporary cessation of all activity;

29. *Dissolution strategy.* With this strategy, it is important to preserve the achievements of the organization and its collective memory, since it is not improbable that at a certain moment it will be revived with the same name and heritage;

30. *Strategy of the “harvest” type.* The goal here is to “harvest” everything that can generate revenue before closing down the organization. This means selling off copyrights, tangible assets, contracts, etc.

The strategies listed cannot be applied together or to all organizations. Which of these are appropriate for a given cultural institution depends on its condition and that of its environment, determined by various methods of strategic analysis, incl. and by functional analysis. Summarized conclusions from the conducted research look like this:

1. The normative environment of cultural institutions needs improvement. This does not only concern the legislative framework, but also the by-laws such as regulations, ordinances, and acts of the local authority. This presupposes the application of the above-mentioned partnership strategies and more precisely the establishment of cross-sectoral relations with institutions outside the sphere of culture, including ones with government institutions, positioning in the public sphere and improving the recognition of the

organization, as well as strategies for lobbying and securing support. The implementation of these strategies requires the improvement of the regulatory function of cultural institutions.

2. The political situation during the last 10 years in the Republic of Kosovo has had a negative impact on the activities of cultural institutions. This requires implementing strategies for resource diversification, decentralization, motivation, and organizational excellence. It is necessary to pay more attention to the adaptive and integrative functions of cultural institutions.

3. The role of state bodies and other institutions related to the activities of cultural organizations is rather positive.

4. Partnership with other cultural institutions is assessed as necessary, but difficult to implement. Networking strategies are recommended. The communicative function of cultural institutions should be strengthened.

5. The professionalism of those employed in cultural institutions is rather good.

6. Their material base is satisfactory, but not at the required level. Their financial condition is also satisfactory, but not sufficient. The search for private support, i.e., partial, or full privatization, could provide the necessary financial resources for renovation and modernization of the existing facilities. The management functions need improvement and in particular the “Administration” function.

7. The cultural institutions themselves are not sufficiently recognizable among the public. In this sense, it is appropriate to improve the institution’s image and its recognition in society by implementing inclusion and partnership strategies, as well as marketing strategies. To strengthen the marketing function, as part of the administrative-management processes taking place in cultural institutions;

8. These conclusions correspond to the opinion of the surveyed representatives of cultural institutions, who believe that in order to improve their activities, measures should be taken to:

- search for new financial sources and financial stabilization;
- improvement of the existing facilities;
- better marketing;
- creating partnerships with other cultural institutions from Kosovo and abroad.

9. Cultural institutions recognize the following functions as the most significant for them:

- Educational and instructive;
- Entertainment;
- Social.

10. The most strongly represented functions in cultural institutions are also these three functions, which means that they have correctly directed their activities to those of them that they consider the most significant.



11. The implementation of the functions from the middle of the list takes the most resources from organizations:

- Educational and instructive;
- Entertainment and
- Adaptive.

12. According to the surveyed institutions, the integrative and axiological functions have been the most unreasonably underestimated ones.

13. Only the educational and entertainment functions are well regulated from a legislative point of view.

14. Society's expectations of what functions cultural institutions should perform are primarily educational, entertainment and social functions.

15. There is a large degree of overlap in the views of cultural institutions about which functions they should develop as a priority in the future and their opinion about what society expects from them.

16. The following are indicated as good opportunities for the development of cultural institutions:

- opportunities to implement projects funded by external donors;
- good cooperation with educational institutions – schools and universities;
- good opportunities for partnership with other cultural institutions;
- good cooperation with the non-governmental sector;
- possibilities for privatization of cultural institutions;
- internationalization of the activities of cultural institutions.

17. The following factors hold back the development of cultural institutions:

- the complex political situation in the region;
- shrinking the possibilities of consumers to allocate funds from their household budgets for culture;
- insufficiently good cooperation with educational institutions – schools and universities;
- insufficient experience in implementing projects financed by external donors.

18. Cultural institutions can gain competitive advantages over others in their industry by:

- seeking new funding opportunities;
- improving their management;
- diversifying their cultural performances;
- improving their marketing activity;
- creating cross-sectoral links with institutions outside the sphere of culture;
- creating strategic alliances with other cultural institutions.

On the basis of these conclusions, some generalizations can also be made about what strategies from the ones listed above are recommended for cultural institutions to develop, with the proviso that the recommendations are for all the studied organizations, but in the specific choice, they must take into account the specific functional analysis results pertaining to each of them (Table 5).

***Table 5. Recommended strategies on the basis of functional analysis***

<b>Conclusions from the functional analysis</b>	<b>Recommended strategies</b>
Most researched cultural institutions do not have sufficiently trained personnel to conduct analyses of the external environment, nor the practice of assigning such to external experts, which is why the analytical function is underestimated	<p><u>For organizations in need:</u> A strategy of network cooperation with other similar institutions and joint assignment of external experts to conduct the necessary analyses to diagnose the situation in which they are and align the development strategies with it</p> <p><u>For leaders:</u> Strategy for organizational restructuring and establishment of specialized units for performing analyses</p>
Planning is mostly reduced to developing operational plans, cultural calendars, and schedules, but strategic planning is undervalued	<p><u>For organizations in need:</u> Outsourcing the activity of developing strategic plans</p> <p><u>For leaders:</u> Strategy for organizational restructuring and establishment of specialized planning units</p>
Work processes in cultural institutions are partially scheduled, there is not sufficiently trained personnel for their operational management, the financial condition of the institutions is not very good, and marketing and advertising are underestimated	<p><u>For organizations in need:</u> Lobbying for additional funding, network cooperation</p> <p><u>For leaders:</u> Strategy of mass advertising</p> <p><u>For all:</u> Strategy of reengineering the business process</p>
Some institutions have specialized units or employees responsible for monitoring and control, but this activity is not permanent, risk assessment is not conducted, and effective anti-risk measures are not taken	<p><u>For all:</u> Organizational restructuring and establishment of specialized units or delegation of employees for monitoring and internal control; Strategy of reengineering the</p>

	business process with an emphasis on monitoring and control procedures
Cultural institutions believe that the educational, recreational, and social functions are the most important for them. They are also the most strongly represented in their activity	<u>For organizations in need:</u> A focusing strategy consisting of offering a limited number of cultural programs and products in specific markets or a concentration strategy <u>For leaders:</u> Strategy for conquering free market niches; Diversification strategy
The highest costs are incurred by cultural institutions in the implementation of educational, recreational, and adaptive functions	<u>For organizations in need:</u> Concentration strategy; Resource diversification strategy; Strategy of decentralization of activities; Privatization strategy <u>For leaders:</u> Professional Excellence Strategy; Strategy for harmonization of professional activity standards <u>For all:</u> Strategy of the commercialization of the offered cultural programs, products, and services
Cultural institutions should be more aware of the role of their integrative and axiological functions	<u>For all:</u> Strategy of network cooperation; Internationalization strategy; Strategy of building cross-sectoral relations with institutions outside the sphere of culture; Strategy of reengineering of the business processes
The other functions of cultural institutions, apart from educational and entertainment, are not sufficiently regulated	<u>For all:</u> Lobbying and advocacy strategy; A strategy of better positioning in the public sphere and improving the recognition of the organization;
The public relies above all on the educational, entertainment and social functions of cultural institutions	<u>For organizations in need:</u> Strategy of concentration; <u>For leaders:</u> Strategy of professional supremacy; Strategy for the harmonization of standards of professional activity in the areas preferred by the public
There are opportunities for the development of cultural institutions in	<u>For all:</u> Strategy of network cooperation; Internationalization

<p>the following areas: implementation of projects funded by external donors; good cooperation with educational institutions – schools and universities; good opportunities for partnership with other cultural institutions; good cooperation with the non-governmental sector; opportunities for privatization of cultural institutions and internationalization of the activities of cultural institutions</p>	<p>strategy; Strategy for building cross-sectoral links with institutions outside the sphere of culture; Privatization Strategy; Motivation strategy; Strategies for lobbying and securing support</p>
<p>Factors that hold back the development of cultural institutions are the complex political situation in the region; shrinking the possibilities of consumers to allocate funds from their household budgets for culture; insufficient cooperation with educational institutions – schools and universities; insufficient experience in implementing projects funded by external donors.</p>	<p><u>For organizations in need:</u> Strategy of network cooperation; A strategy of maintaining minimal stability; Merger strategy; Privatization strategy; Hibernation Strategy; As a last resort – Withdrawal strategy and Strategy of the “harvest” type. <u>For leaders:</u> Strategies for lobbying and securing support; Motivation strategy; Digitalization strategy; Decentralization strategy; Strategy of the massive advertising campaign; Strategy of building cross-sectoral links with institutions outside the sphere of culture</p>
<p>Cultural institutions are convinced that they can gain competitive advantage if they seek new funding opportunities; improve their management; diversify their cultural performances; improve their marketing activities; create cross-sectoral links with institutions outside the sphere of culture; create strategic alliances with other cultural institutions.</p>	<p><u>For all:</u> Strategy of commercialization of cultural programs, products, and services; Strategy of reengineering of the business processes; Strategies for lobbying and securing support; Strategy for network cooperation and strategy for building cross-sectoral connections with institutions outside the sphere of culture; strategy for building a better positive image</p>

In chapter three, we have presented in detail the results of the author’s empirical research on the topic of the dissertation. A SWOT analysis was made based on a survey among 17 cultural institutions from the Republic of Kosovo, and three representatives from each institution were interviewed using the Delphi

method. On this basis, the external opportunities and threats and the internal strengths and weaknesses of the researched cultural institutions were determined. The survey, presented in Appendix 2, is divided into three parts – in the first part questions are asked about external opportunities and threats, internal strengths and weaknesses of the institutions and suggestions for improvement, in the second part, there are questions related to the performance of the management functions of cultural institutions and in the third – questions about their specific functions. All this helps to extract detailed data that is necessary to achieve the aim and the completion of the objectives of the dissertation.

A functional analysis of the management functions of the cultural institutions – object of the study – was made. 4 general management functions and 11 functions specific to cultural institutions were analyzed and assessed. Surveying the opinion of respondents about the degree of implementation of management functions in their institutions, as understood by modern management science and practice, makes it possible to propose appropriate strategies for overcoming weaknesses and increasing their strengths. The conclusions of the research are summarized. Based on the results of the conducted research, 30 possible recommended development strategies have been formulated, which cultural institutions can follow after taking into account the conclusions of the SWOT analysis and the functional analysis. It is summarized that each of the recommended strategies could be implemented after being specified with exact steps, deadlines, responsible persons, work plans, etc.

The last part of the dissertation is the **Conclusion**. It confirms the completion of the main aim of the dissertation to analyze the management and specific functions of cultural institutions in the Republic of Kosovo and, on this basis, to assess which strategies for their development are adequate to the state of the performed functions and to the society's expectations of their results. To achieve the aim of the dissertation, we set objectives. We are convinced that with the present work we have managed to complete the set objectives, such as:

1. We have researched the specific aspects of the object – the cultural institutions and the specific features of their management.
2. We have looked at the types of culture management models.
3. We have expressed our own opinion regarding the formulation of the management functions of cultural institutions.
4. We have focused on the specific functions of cultural institutions that distinguish them from other organizations.
5. We have proposed a methodology adapted to the specific aspects of the object for functional analysis of cultural institutions.

6. We have performed a SWOT analysis of the cultural institutions in the Republic of Kosovo in order to establish the opportunities for development and the limitations for this.
7. We have performed a functional analysis of the cultural institutions in the Republic of Kosovo and, based on its results, we have determined which functions are well and which are poorly represented, which of them are seen as opportunities to gain competitive advantages and should be developed as a priority in the future , what the enabling factors for this are and what the restraining factors are.
8. We have proposed strategies for the development of cultural institutions in the Republic of Kosovo, consistent with the results of the functional analysis.

The pre-formulated thesis that the functional analysis of cultural institutions can be used as one of the tools for researching the conformity of the functions that are regulated for implementation in the organizational structures of the cultural institutions of the Republic of Kosovo and their actual implementation, as based on the results of the analysis to improve work processes and coordination in the activity, as well as to formulate and select development strategies.

Our commitment to the development of cultural institutions in the Republic of Kosovo will continue in our future research, which will expand and deepen with the coverage of a larger perimeter of cultural institutions and with the application of a wider range of research methods.

#### **IV. REFERENCE OF SCIENTIFIC CONTRIBUTIONS IN THE DISSERTATION**

1. We have presented an original opinion regarding the specific aspects of the management functions performed in cultural institutions and we have systematized the specific functions performed by them.
2. By means of a SWOT analysis of cultural institutions in the Republic of Kosovo, the strengths and weaknesses, limitations and opportunities for their development have been established.
3. An adapted methodology for functional analysis of cultural institutions in the Republic of Kosovo is proposed, which is tailored to the specific aspects of the research object.
4. We have conducted empirical research – functional analysis of cultural institutions in the Republic of Kosovo, and on this basis, we have proposed strategies for the development of cultural institutions in the Republic of Kosovo.

## **V. LIST OF PUBLICATIONS RELATED TO THE TOPIC OF THE DISSERTATION**

### **PAPERS:**

1. Begolii, G., Human Resource Management and Demographic and Cultural factor, KNOWLEDGE INTERNATIONAL JOURNAL, Vol.40.1.(2020), p.225-229.
2. Begolii, G., Management of Change and Organizational Communication, KNOWLEDGE INTERNATIONAL JOURNAL, Vol.31.5,(2019), p.1313-1317.
3. Sirashki, H., Begolii, G. Leadership functions, Management and Authority Within the Organization, KNOWLEDGE INTERNATIONAL JOURNAL, Vol.31.5, (2019), p.1265-1270.
4. Begolii, G., Cultural Management and Staff Commitment in Organization, KNOWLEDGE INTERNATIONAL JOURNAL, Vol.28.5,(2018), p.1553-1556.
5. Begolii, G., Leadership in the Business Processe, KNOWLEDGE INTERNATIONAL JOURNAL Vol.26.6, (2018), p. 1675-1679.

### **ARTICLES:**

1. Begolii, G., Managerial Aspects in the Development of Cultural Institutions. Annual almanac “Scientific Research by Doctoral Students”, Issue XIII - 2020 г., Book 16 – Studies and articles, pp. 399-411.



## **VI. DECLARATION OF ORIGINALITY OF THE DISSERTATION**

With reference to the procedure for obtaining the educational and scientific degree of “doctor” in the doctoral program “Organization and management outside the sphere of material production” (Public Administration), I declare that:

1. The results and contributions in the dissertation on the topic “Functional Analysis of the Work of Cultural Institutions in the Republic of Kosovo” are original and are not borrowed from research and publications, personally compiled references, etc., and they correspond to the objective truth.

2. The results obtained, described and/or published by other authors are duly and extensively cited in the works cited list.

Svishtov  
03 April 2024

DECLARANT:.....  
/Gent Arbnor Begolii/