

Music, Institutions, and Responsibilities in Kosovo

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Abstract

The purpose of the paper aims at informing the present situation of the music and art in Kosovo by highlighting relevant cultural related institutions which include music within and as a part of art.

Initially, an explanation was provided in regard to what this paper consists of in its core, as well as through the chapters mentioned above. It provides the real situation of the art of music in Kosovo, as well as it provides explanation in regard to the institutions that deal with the management and administration of the art of Music. However, the nature of the art of music could be administered having in mind the fact that it is something that exists objectively, it lies in everyone's feelings and it is ancient same as the human history.

The art of music upholds the soul, feelings as well as the mind of every living entity. Based on this fact, it cannot become an object for management and administration because one has to perform it from within, and as a mean of the expression, it has the tone that is to be enjoyed through the perception of our fortitude. Mentioning the importance of the institutions in this case it is not as important when it comes to how to make this art controllable and discussible from something or someone, but through the strategies, projects and engagement of certain people within the institutions, who would give a push forward so that the music becomes more beneficial to us as individuals and society. Also, of a great importance is the connection and cooperation among many other necessary segments in this process. Suggestions and cooperation such should become more apparent and stronger due to the joint interest and purpose.

Music as an art, should have its pace assisted through strategies and institutional policies, and conditions should be created as well as standards to give music its deserved status in the society. Music should be present in every step of the way of everyone's lives and its existence should be appropriately treated, and as such it would have great impact in the education, social and artistic, human and civilization aspect.

(Key words: Music, Institutions, Administration, Devaluation and return to the values.)

1. Introduction

Given the fact that every day we face different problems of Music as an art and a profession, and often the cause of these problems is considered the negligence or lack of work of relevant institutions or even a dozen of other factors to move forward and promote real artistic values, we shall take a look at these issues, as well as to do a more detailed analysis of this issue and try to find and give explanations by finding, from the beginning, the initiation of the problem, the path, its evolution in the society and in what we call the institutions.

Their function, structuring, what and why they are more than necessary, etc.

At the first glance, generally taken from the opinion of certain people, we have the impression of a disliked and inert state, in particular of the administration and promotion of what we are calling a genuine art.

This issue that we will try to elaborate further in this research, is not quite simple when we always have to take into account the fact that from the outside things are seen and perceived with a different look and point of view but on the other hand (from the inside), things are not that simple, and there are a number of other issues that may even leave the impression that they are not of any importance and worth discussing. Particularly from the desire that meaningful art to find its deserved place in the society, it would be more than necessary for all these issues to be discussed and to work in this direction.

Through the elaboration of this topic or research, explaining “what is music”, explaining the terms: society, institution, politics and cultural politician, a presentation of the material of this research would be made and shall be put up to a key point where it becomes an even more effective explanation of general interest, understanding how the best connection and functionalization of society is made, the society of artists, creating interactive society-institutions relations, etc., with the aim of a better organization and a more qualitative artistic life.

From the in-depth, above-mentioned explanations, the focus of this research is to raise the issue of sensitizing the art in general and of music in particular, the social status of the artist or musician, and the function of relevant institutions towards an artistic society or society in a broad term as well as the institutional policies for the most dignified promotion of all arts as values of common interest.

After much hesitation about this research, always driven by the fact that all of us as artistic society should do more and also the greatest burden goes to the artist itself to sensitize the public on the steps of entrepreneurship, in the artistic field, I think and believe that elaboration of such topic, is something that in itself includes many elements and many segments of art in general and music in particular, beginning with: how and what is music, our approach as society towards it, different views related to music and to the most essential ones such as: preservation and cultivation of the art of music as a value and national and social interest, the promotion of such values in the society, and the worthy representation of this art to different nations and also different arts and cultures, the fair channeling of this art, and the establishment of sound foundations of the institutions that deal with and aim the most qualitative treatment and offering this quality to a wider public opinion and to faster cooperation and integration into European or even international artistic structures.

Politics and the role of these institutions for decision-making regarding the primary issues, interaction in relation to: society-artist-politics and politician, etc.
Initially, let's stop here and begin to resolve these issues from the scratch:

1. What is Music?

Music is the mediator between spiritual life and physical life
--L. von Beethoven

First of all, let us begin with a simple and a very common question. But, if you try, you will not be able to find a somewhat definite and complete definition about it.

This opinion was given not only by people from the broad society, but also by many great artists and philosophers, who with their works left deep traces not only in their art and philosophical works but also in terms of time that have remained written as arguments and historical facts of development and civilization. However, let us try to somehow define that. For example, music is an art that if you analyze it professionally, it would be a subject for which it is written, spoken and mentioned in many books, but let us say that it is the most direct art and at the same time the most magical art for the listener, in which it influences by humanizing and transforming its consciousness.

Listening to music, after it has been selected and accepted by the brain, becomes so interacting with the whole being as it becomes a relaxing influencing element and is often preferable to working environments. By also verifying scientifically its role and the impact, and for its reason

rather than its influence. Many health institutions in the world, use music therapy, as a healing method for their patients. While its special role is in the field of education, including the effects of self-restraint, sustainability, expansion of the horizon of knowledge and the rise of the intellectual level, not only of the person but of the society as a whole.

1. Music and society or vice versa

Fischer considered that when the artist reveals the new reality, he does not do this for himself, he does it for others, for all those who want to know in what world we live, where we come from and where we go (Fischer,2018). Surely, there are initiatives on this issue, and do not lack in the society in general, but the right transfer and channeling of this issue can not remain at the level of the individual's initiative.

The main role for this should have the relevant institutions with their development policies, and institutional leadership with its decision-making powers. Choosing strategies to achieve common goals, preservation, cultivation, and further development of music as an art, tradition and culture, should certainly be done by institutions and politicians within these institutions, which somehow show the course to the society confirming the principles, values and interests that will have priority.

4. Institutions

The word institution means any association, any organization, organized within the state rules, whether locally or nationally, for example: Institution is: the school, the university, the institute, the theater, etc. So, shortly said, institution means the official subjects of different social, economic, educational, cultural fields, etc. These areas, with a view to operating efficiency, must necessarily have interlinking and interacting relationships with each other, given the common inter-institutional and social interest. The logical question would be: How will it look and how will this work in the field of art and what is the common interest in music?

If our society have needs and interests for good and professional musicians, it will not be able to have them there immediately. To own artists at an acceptable level, it will take time, effort, education, cost and investment, etc, i.e. support in many dimensions and this support should be

promoted by the government with its institutions which may come as a result of cooperation within their own institutions and in the first instance the educational institutions starting from pre-school, special and professional music schools and to universities. That is, possessing an artist (musician) requires many years of institutional support for mastery courses, donations for activities, trips, concerts, competitions, etc., for which it is necessarily required the help of economic experts and the abundant funds under this cooperation.

From this, we can imagine the need and the interest of our society for generations of musicians (artists) of a desirable professional level. For this reason, the responsible ones can not only be the educational institutions, because now these competences are far beyond, and they must necessarily have inter-institutional cooperation in certain educational, cultural and, by all means, it is very important the cooperation with certain economic sectors.

The institutional education system has the responsibility of creating the conditions for obtaining the highest and most complete standard of the artist (musician). To these artists, who are already willing to contribute with their art, they should create favorable working conditions, where they will offer real value from the area they are profiled (instrumentalists, composers, conductors, theorists, actors directors, sculptors, painters, etc.). And then they would thus contribute directly to the society, making it with a richer and valuable tradition, culture and civilization. Cohen said that When an institution comes into being, its vocabulary of exclusivity, its attempt to create a new reality and its claim (often made as strong in non-musical ones) to represent the essence of a people nation or culture tends to obscure the complex processes of musical negotiation underline such claims (2009).

Fair education or even better said, this education system and the institutions that make up this educational streamlining, enriches the society with professional that offer culture, hence, with the necessity that cultural institutions should pursue their development policies for providing conditions and work places for these artists and not all of these artists would do the same work. Workplaces planning and placement of these artists in the appropriate places for which they are profiled would contribute to keeping the flow of art at an acceptable level and not all of these artists would operate in just a few segments of the profession because art of music leaves enough time and space for action.

A certain group of artists such as essayists, musicologists, art critics, etc., they surely would be engaged in scientific work in the field of art, by contributing to a range of issues that other artists would not have the opportunity and the time to think about because their artistic scope does not match with their profiling as an artist.

Categorized artists in this group would certainly contribute to sensitizing the issues of study art, analytics of various artistic occurrences, etc., by developing their activity in many institutions such as: libraries, scientific institutes or institutes for studies of artistic affairs (which at the moment we do not have it at all in Kosovo).

Instrumentalists, actors, or people educated for the level of performers, certainly their art can be developed within a cultural institution such as: Philharmonic orchestra (city, youth, symphony), opera, choirs (city, women, mixed, of opera), theaters, chamber ensembles of various formations etc. they could also act as independent artists or soloist performers.

A group of these professional artists sooner or later shall be linked to the pedagogical side where with their experiences shall be contributing to the educational system for the creation and training of cadres and new generation artists.

1. Devaluation of art as a value?!

If we were to follow such a developmental process or to respect such a hierarchical order, our society today really should not have major problems with art in general, especially the music, with which it is facing today. Such a process, with good development policies and strategies at institutions would definitely have an impact on putting art at a higher level in our society and making it approximate or even equal to countries with the highest working standards and action, in the most advanced European and world centers.

Therefore, what is this society, part of which we are, and why this society can not be equal and at the level with other societies? Why this degeneration and this non-sense taste of our society for the such beautiful and precious art, when it comes to our culture, history and tradition that it is written and spoken so much, when it is known that this very society gave us a humanist like St. Mother Theresa, the man of Albanian letters, Ismail Kadare, an artist like Inva Mula and Ermonela Jaho... When we had kings like Agron and Teuta, brave as Skanderbeg? What happened to history, tradition, and what is happening today with the art in this area of our society?

Elsie said that the culture of the Albanian population is very interesting. On one hand, it is very prosperous for centuries, which is said to be a gold mine for anthropologists and ethnographers. On the other hand, today, unfortunately, extremely poor, impoverished continually during the time of many regimes whether in Albania or even in Kosovo (Elsie, 2001). However, it is the last time that this culture (it also applies for the art of music) is studied and preserved and cultivated before it escapes and disappears forever. For Albanians, difficulties and deprivations have always been part of life.

We hope that the long-suffering people of Kosovo and Albania will recover, and with their traditional energy and momentum, overcome the indescribable difficulties of today."

I do not know if there are any who think otherwise of Elsie for what he wrote, but that this is a bitter reality, there is not a doubt. Also, Kosovo's sociologist, Gani Bobi, in his book "Cultural Paradox" writes:

"The social and cultural orientation of Albanians as a closure and resistance, as well as revenge on the invaders (revenge that, since it could not be realized, is embodied in themselves Albanians) is clearly seen in the popular forms and identities of their socio-cultural integration. These forms and units were "problematic" for the creation of the Albanian state between the two world wars. Although it was called an Albanian state, it was a stranger to their social and cultural orientation, unable to fulfill the many centuries of aspirations, unwilling to solve the existing problems and as such, unable to establish the socio-cultural integration of Albanians on its own " (Bobi, 1997 p. 19).

Among the key factors of the impoverishment and depreciation of our culture and of the art of music are undoubtedly the various wars and regimes we had historically over the centuries to the present day. And every war or regime brings behind many losses from every vital segment. The goal of many wars was almost always breaking up our lands but also collapsing and assimilating us as a nation, by touching the most sensitive element for a nation such as language, tradition, education and general culture including music.

Over the centuries we have shown that we as a nation, know to preserve our high virtues and our tradition and culture and we are a nation that loves freedom with all its attributes but ... every war and regime necessarily brings transformations and phenomena which we do not like it even as a society. Witnesses to these unpleasant phenomena are also us, alluding in particular to the highly negative and harmful transformations from the last war and onwards.

By not having the opportunity to intervene in the first place, to cut them off, these negative changes come and become part of our daily life that leads to the degradation and fall of true values. The negative phenomena of the transition period continued and are still ongoing today, because we are often confronted in our institutions, in our everyday life and in every segment of life, both existential and cultural of the society. This is so massive that now (real values) there is a risk of being eliminated, to leave room for corruption, misuse, personal and party interests and favors. We as individuals or small groups, as long as we do not have strong institutions in the sense of laying on a good economic base, capable of radical turns, we are gradually becoming obsessed with these extremely harmful phenomena for society without the possibility of reaction. Corruption and ineffectiveness have almost entered into every segment of life and these are becoming the greatest dangers for us. Comparing the consequences of these phenomena, are

perhaps even bigger than the war itself. The corruption affairs, abuse, etc., today fill the press and other media centers, radio, TV, websites, etc., which in some way are either politicized or monopolized. In the art of music, we are increasingly witnessing corrupt affairs. Recording invaluable songs and without any criterion from studios and recording houses, dubious in their work, uncontrolled by anyone who does not think anything other than material benefit, also leads to abuses and total degradation of music. So material interest and the struggle to survive economically, in these chaotic circumstances, have made the right and the good work to lose its meaning.

Something related to the issue of corruption, could be a quote from the economic expert Muhamet Sadiku - Transition and Institutional Reforms in Kosovo, saying: "The legislative executive failure of channels to address corruption is caused by institutional factors as well as lack of information or research to identify sources of corruption practices. This situation makes it difficult to build a strategy and prevents the program to combat corruption at the national level or to integrate this effort with regional and international programs" (Sadiku, 2009 p.10).

An intellectual who once secured his income and existence from work and his professional contribution, today his existence is fluctuated like never before. Also, a genuine music player can hardly create personal income for his own well-being.

To imagine when the instrumentist, the composer, the conductor, the actor etc., pass into a several-month work-process for a show or a concert, gives physical and emotional work and after the final performance of the work there is no other benefit other than that of a minimal wage (not saying offensive), the applause or even of any added felicitation.

1. Return towards values

Normally, if this situation does not change and cultural institutions with their art development policies, do not put pressure on higher state instances, there will hardly be cultural level development whatsoever we want. It is hard for these artists and musicians to leave us and our society, knowing how institutions are not open to the policies, strategies and a long-standing vision for art management. They will hardly stand morally unwavering for the interest of genuine art and music, while being threatened with poverty. It is difficult when for the exposure of their fine artistic work and public appearances, face the many challenges that make him feel disoriented and at the moment when only sublime feelings of the expression of his creative art must prevail not only that, because through its art reproduces the culture, emancipation and art of a people.

Economic conditions and their unfavorable social status will make it possible to look for other ways of action such as playing music in the cafes, weddings and parties, organizing festivals and

amateur-like concerts according to the demands of different tastes. So, in today's conditions, it is very easy to devalue art and artist as a value if institutional policies do not respond on time and do not support this category of society. Therefore, cooperation, and coordination, will be seen as a dual interest Institution-Society.

Guido Adler 1925 – has a saying “What art is better adapted to form an international connecting – link than music? – especially instrumental music, which is in a manner an international language, an expression of the most intimate, the profoundest emotions of man “ (Shreffler, 2017., p.1). Art institutions with their politicians within themselves should in some way make the society show the course (direction), by confirming the principles and values that have priority. The policy of these institutions has to deal with ways of achieving common social and institutional goals and needs.

Creating better working conditions, surely that would yield its positive results, and would be a good incentive for creators and artists. Let's just imagine the music and the good feeling of working in a brightly-lit environment and standard-sized acoustics, with different paintings, mosaics and decors in the workplace, good quality instruments, cleanliness and ample space, presentation of programs in places suitable for presentation such as halls, salons, exhibitions galleries, improvement of material conditions etc.

Building schools from preschool to university level with artistic level parameters and also a sound reformation of the educational system in art could be able to yield its own fruits by including a considerable number of pedagogue artists contributing as we have mentioned even earlier, in creating professional cadres as artists.

Theaters, orchestras such as the city, youth, symphonic etc., choirs, ensembles and various formations of chamber music, ballet troupe, etc., which are capital institutions (industries) for the culture of any society can include a number of great artists inside themselves and together with them the true art with high artistic values and worthy for presentation.

Folk ensembles such as Rugova, Shota etc., have gathered in their bosom several artists who through song and dances are still cultivating the good tradition of their performances, thus influencing even the best taste of the listener. Institutions should do more in building at least one good concert hall in different locations in the country or good performing arts venues (nowadays as our headquarter does not possess one) where would be developed activities of a better quality with the opportunity to invite artists from other countries and regions to introduce their art, to become acquainted with culture, having the opportunity to share experiences where all these are mentioned above, establish a good foundation of cooperation, recognition and respect in friendly relations towards different states and peoples.

Some previous established associations, the one of the pianists, Ars Kosova Foundation, derived as initiatives by certain groups of genuine musicians are doing a great job in this aspect where through their projects discover and get new young talents through their contacts with new people in different artistic fields, etc., with the aim of preserving and cultivating the best of music. Now in a while the artistic society based on the wishes of many art lovers, professional artists and little institutional support (although insufficient) in cooperation with many other European centers are doing a great job of affirming professional music by promoting artistic values both in the country and abroad, but also by creating the opportunities for others to come from abroad and contribute by also bringing diverse experiences with a mutual cooperation, are contributing to the recognition and the worthy representation of OUR art and artists.

For example. Festivals: Chopin Piano Fest, International Piano Competition organized by EPTA - "New Pianist", New International Music Festival "REMUSICA", DAM Festival, Korea Accapela International Festival, are evidence of a good professional work, strategy and the great vision of their leaders such as Lejla Pula, Rafet Rudi, Dardan Noka, Rauf Dhomi, Vlora Baruti and others.

Institutional care for these formations that were initially emphasized, and these festivals, or even certain individuals and groups of professionals who are contributing to the fine values and the promotion of art as a social value to us, would only strengthen the position and status of (society-artist-institution) where, despite the fact of limited budgets, lack of funds (for now) etc., and so on, the topics that we will not deal with here, to be convinced that they shall find different forms of support by seeking the most modern methods of administration for the executives of the arts institutions and also with the administration of the institutional budget and the inevitable increase of this budget.

Undoubtedly, the cooperation of society with institutions and vice versa, whether through influential organizations, funding projects under certain rules, or simply formal contacts, would lead to a good opportunity for problematic issues to be seen in depth by institutional policies, and this increases the chances that final decisions are fair enough to avoid dissatisfaction and advance music and art as a value of social interest.

1. Concluding remarks:

At this scientific work, in the end, it reaches the point which leads us to some conclusions and goals to pursue:

- Providing a realistic overview of a certain period of time (that of postwar from 2000-2018) of the cultural status in the social and institutional spheres.
- Highlight the various cultural issues and the intervention of the institutions in addressing and processing fairly the cultural issues, in particular the musical orientation of all genres.
- This paper does not intend to accuse or blame the society or institutions.
- Providing some certain ideas on how other institutions could be interconnected for a coordination and collaboration to overcome many other issues related to music.

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