



The production process and organization of the international cultural event: European Theatre Night in Bosnia and Herzegovina

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Abstract

The European Theatre Night is a one-day event that takes place every year in European countries, and since 2010, Bosnia and Herzegovina has also participated. The program includes theatre performances and other forms of performing arts. The European Theatre Night is the largest and most extensive theatrical manifestation and one of the most significant cultural manifestations in post-war Bosnia and Herzegovina. The work mainly deals with the analysis of this manifestation, that is, the main actors of the organization and cooperation, artistic institutions in which various theatre institutions, organizations and artists participate.

Keywords

cultural manifestation, European Theatre Night, Bosnia and Herzegovina, production model, organization and implementation of the manifestation, intercultural cooperation, tourism potential

Izvelek

Produksijski proces in organizacija mednarodne kulturne prireditve: Evropska noč gledališč v Bosni in Hercegovini

Evropska noč gledališč je enodnevni dogodek, ki vsako leto poteka v evropskih državah, od leta 2010 pa pri tem sodeluje tudi Bosna in Hercegovina. Program vključuje gledališke predstave in druge oblike uprizoritvenih umetnosti. Evropska noč gledališč je največja in najobsežnejša gledališka prireditve ter ena najpomembnejših kulturnih prireditve v povojni Bosni in Hercegovini. Prispevek se posveča predvsem analizi te prireditve, torej glavnih akterjev organizacije in sodelovanja ter umetniških institucij, v katerih sodelujejo različne gledališke ustanove, organizacije in umetniki.

Ključne besede

kulturna prireditve, Evropska noč gledališč, Bosna in Hercegovina, produktijski model, organizacija in izvedba prireditve, medkulturno sodelovanje, turistični potencial



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1 Introduction

Cultural events in Bosnia and Herzegovina are represented in a relatively large number, they are accompanied by a rich cultural and entertainment program and take place through the activities of cultural institutions, associations and cultural and artistic associations held in the cities of Bosnia and Herzegovina (Nezirović, 2018; Topalović & Čaušević, 2022). The European Theatre Night is a unique one-day event and is held every year in a certain number of European countries, and since 2010, Bosnia and Herzegovina has taken part. From a cultural point of view, European Theatre Night as a unique manifestation contributes to the promotion of multiculturalism and tourism in Bosnia and Herzegovina.

The program of this manifestation includes theatre performances and also other forms of performing arts: international co-productions and guest appearances, reading and adaptation of texts by contemporary European authors, multilingualism, round tables and meetings with direct internet connection, concerts, exhibitions, playrooms and workshops for children, and a special gastronomic offer (Vukadinović & Krdžalić, 2023). The specificity of the European Theatre Night, as a unique one-day European cultural manifestation, is a production model that encourages innovation, gives flexibility in the organizational structure and opens up a completely new production dimension. With the help of technology and innovative narrative techniques, production companies, public institutions and cultural actors are looking for new ways to engage the audience (Krdžalić, 2023). The organization of the event itself requires the coordination of a significant number of individual cultural organizations and includes all forms of performing arts, and in addition to theatre performances, workshops, talks with artists and the opening of "doors-behind-the-scenes" are also organized. Therefore, the European Theatre Night encourages the audience to experience the theatre in a completely new way, breaking down the barriers between the stage and the audience, and at the same time provides flexibility by offering the option of consuming program content through digital platforms.

The successful implementation of the event requires close cooperation between different theatre companies, art institutions, educational institutions and local authorities, and the basic idea of the decentralized production model is to involve different theatre institutions, troupes, organizations and independent artists in the creation and realization of the program (Dragičević-Šešić, 2011). The author (Knežiček, 2012) gave a significant overview of the financing of cultural authorities and cultural institutions. The importance of theatre production, its presentation and its impact on the ideological reality of the audience is illustrated by Lukić (2006), Pavis (2013) and Divinjo (1978). In terms of financing the field of culture and cultural institutions, a significant review was given by the author Knežiček (2012). The authors Vukadinović and Krdžalić (2023) gave a significant analysis of the specifics of the production model of the European Theatre Night. The European Theatre Night offers a unique production model that is interdisciplinary and requires scalability, synchronization, flexibility and coordination at the national and international level. The paper explores the specifics of this model as well as its sustainability and further evolution in the future. The authors explained the role and importance of the theatre manager and producer in the realization of theatre performances (Ristić, 2011). The main hypothesis of the work is a detailed analysis of the production model of the European Theatre Night with emphasis on organization, financing, use of technological

resources and coordination between different participants, including organizers, artists, sponsors and the audience.

The main hypothesis of the paper is a detailed analysis of the production model of the European Theatre Night with emphasis on organization, financing, use of technological resources and coordination between different participants, including organizers, artists, sponsors and the audience. The European Theatre Night was launched with the aim of bringing theatre closer to the general public and promoting exchange between different cultural environments. Over the years, the event has attracted great attention and provided a platform for the presentation of performing arts with other countries participating in the European Theatre Night project. The content of the paper is also interesting from a geographical point of view, as it deals with a cultural event that takes place on the same night in several European countries according to the concept of the manifestation.

2 Methodology

The basic goal of cultural and artistic manifestations is the evaluation and presentation of artistic creations created in a certain environment and in a certain time period. Cultural manifestations encourage the development of creativity (by evaluation) and its reception (by popularizing the manifestation among the public). Because of this, the manifestations usually have a "candlelight character" and thus become interesting even for those audiences who normally do not particularly follow this area of culture and art. In addition, the manifestations also have a professional, studio part, in the framework of which they try to bring together prominent experts (critics and theoreticians) and creators from the given authority (Dragičević-Šešić, 2011). It is precisely for this reason that we decided to analyse the cultural event - the European Theatre Night, which has a significant impact on the culture of the population because it shows the strength and power of the performing arts and the wealth of theatre activity.

The complexity of the research required the use of different methods such as: content research, analysis and synthesis methods, comparative methods and experimental methods. The breadth of the set objectives of the work required a detailed analysis of the Manifestation European Theatre Night in Bosnia and Herzegovina, which includes the process of organization and realization of the manifestation itself. As a general scientific method, an analysis was used, with the help of which the manifestation program (from 2012 to 2022) was analysed in detail, and then by a process of synthesis the program of the manifestation was unified. The comparative method was used in the analysis of different approaches in the formation of the production model of the event in Bosnia and Herzegovina in relation to other European countries that participate in the realization of the event. Since European Theatre Night uses decentralised production model, every country tailor its own particular approach towards organising the event. Comparative method was used to showcase these differences. Statistical technique was also used in the paper because data was collected from the program structure of the European Theatre Night in Bosnia and Herzegovina. This data was processed and statistically verified, and in the end compared in order to carry out a description and analysis of the obtained results. The collected material and operational data were processed, according to their structure, using modern methods, which include the creation of tables and graphic appendices.

3 Results

European Theatre Night was conceived as an informal theatre project, and over the years it has been held simultaneously in 11 European countries (Croatia, Slovakia, Bosnia and Herzegovina, Montenegro, Slovenia, Serbia, Austria, Hungary, Czech Republic, Bulgaria and Belgium), every year on the third Saturday in the month of November. Participants in this event are national or local theatres, professional troupes, drama schools and other actors from the cultural sector. Every year, the European Theatre Night invites all member countries of the European Union to participate, as well as countries that are candidates for membership in the Union (Krdžalić, 2023). Managers and organizers are responsible for putting together operational processes in the theatre (Ristić, 2011).

The European Theatre Night project was formed at the suggestion of Eleonora Rossi, who submitted the formation of a manifestation that would celebrate the European Theatre and that would be repeated every year on the territory of Europe (Kvočić, 2016). The goal of the project is to hold a one-day cultural event, every year, on the third Saturday in November, dedicated to the performing arts. Participants in this manifestation are national or local theatres, professional troupes, drama schools and other actors from the cultural sector (Krdžalić, 2023).

During the event, theatres become the main meeting place, a place for socialization and exchange of new ideas between artists, theatre workers and the audience. Theatres then give performances, or even open their doors to the public, breaking the illusion of a theatre for a moment, deepening the connection that the audience has with those who play for them and the place where they do it. All events that are part of this unique manifestation are gathered around one goal - to achieve a new and different community of theatre audience and theatre artists in a unique shared experience. The manifestation is constantly growing and developing. Its particularities are the encouragement of theatrical creativity and its promotion of theatre artists and experts, outside the scope of the usual forms of presentation of theatrical content, the encouragement of intersectoral cooperation of both theatre workers and local entrepreneurs, LA NUIT (2009). In cooperation with professional associations from member countries that participate in the European Theatre Night project, preparations for establishing a foundation began, with the aim of raising funds to finance various projects in the field of theatre creation, network expansion and standardization within it. Network members and cultural institutions use a common database as well as organized logistics (SEE Cult. 2011.) (Figure 1). At the beginning of 2012, the foundation announced the first competition for young directors for the production of one children's play and one play for adults, for which a tour was organized through all the cities and theatres in Croatia and then in all member countries that were part of the network.



Figure 1: Official logo and poster of the European Theatre Night, 2011.
Source: SEE Cult. 2011.

The first edition of Theatre Night was held on November 25, 2008 in the Republic of Croatia. After 2010, the Theatre Night was expanded beyond the borders of the Republic of Croatia, taking on the new title of European Theatre Night, which included three countries: Bosnia and Herzegovina, Slovakia and Montenegro. In addition to the performances, the visitors enjoyed exhibitions, workshops, concerts, installations, performances, interviews with actors, they visited the theatre wardrobes, the set construction studios, the tailor shops. In Croatia, around 50,000 visitors visited the local theatres in 25 cities, attending 56 theatre performances and 65 accompanying programs. The public institution Bosnian National Theatre Zenica took over the official duties as the coordinator of the event in Bosnia and Herzegovina. Official data indicate that the Bosnian edition of the event was visited by around 15,000 people. The program was realized in 33 theatres and cultural institutions in 17 cities, with 50 performances and 35 accompanying programs. Montenegro subsequently got involved (as a pilot edition) and about 1,000 visitors watched the performances at the Montenegrin National Theatre from Podgorica. Dubrava Children's Theatre from Croatia also launched the website www.europeantheatrenight.com, which has become a networking place for all the participants of the event. The website contains the links to the websites of the event's individual participating countries (Noć kazalista, arhiva, 2010). The coordinator of European Theatre Night in Slovakia is the Theatre Institute from Bratislava, where 40 performances and 20 accompanying programs were performed in 26 theatres, while 10,000 people visited the event

In 2013, the European Theatre Night was held again in Croatia, Serbia, Slovenia, Austria, Bosnia and Herzegovina and Slovakia, and that year it premiered in Belgium, the Czech Republic and Bulgaria. In 2014, The European Theatre Night was held in seven European countries: Bosnia and Herzegovina, Bulgaria, the Czech Republic, Croatia, Austria, Slovakia, Slovenia and Serbia. That year, the manifestation was held in a total of 153 European cities (Noć kazališta, 2014). Children's Theatre Dubrava, as the second organizational unit of the National University of Zagreb, is the founder and main coordinator of the European Theatre Night in Croatia, where this project began. Therefore, since the first year of its establishment, the European Theatre Night has been regularly held in the Republic of Croatia, so in 2022, 44 Croatian cities participated with a total of 150 participating institutions - public and independent theatres, cultural centers, public open colleges, independent theatre groups and theatre artists (Kultura u Zagrebu, 2022).

In 2022, the Republic of Austria realized 50 program contents as part of the European Theatre Night, compared to 20 programs held in Bosnia and Herzegovina. More than 80 theatre companies, theatres and other institutions from 30 cities in the Czech Republic participated in the event in 2022 (Krdžalić, 2023).



Figure 2: Performance of the play in the Czech Republic as part of the European Theatre Night 2021.

Source: <https://goout.net/de/noc-divadel-2022/szlvvgju>

Since the main goal of cultural and artistic manifestations is the evaluation and presentation of artistic achievements created in a certain environment and in a certain period, they have the meaning of encouraging the development of creativity (by evaluation) and its reception (by popularizing the manifestation among the wider public). Therefore, the manifestations most often have a "celebratory character" and thus become interesting even for those audiences who normally do not particularly follow this area of culture and art. In addition, the manifestations also have a professional, study part, within which they try to gather prominent experts (critics and theoreticians) and creators from the given field (Dragičević-Šešić, 2011). The European Theatre Night is a manifestation that shows the strength and power of the performing arts, and the internal structure of this production model. In plays, as the basic form of stage performance, a theatrical artistic act is realized. Each play is realized on the basis of a literary text, libretto, or dramatic text that is created as a result of the collective work of the ensemble (Divinjo, 1978). Direction plays a significant role in connecting different elements of a dramatic work in a certain time and space.

Director's work with the actors can be considered as "the concretization of the text through the actor and the stage space, in the duration experienced by the audience (Pavis, 2013, 4). During the manifestation, theatres become the main meeting place, a place of dialogue, and place of exchange of new knowledge between both the artists, theatre workers and the audience. Theatrical works achieve intense effects on the world and culture of the audience (Muždeka-Mandžuka, 2000).

3.1 Organization of the European Theatre Night event in Bosnia and Herzegovina

The official coordinator of the European Theatre Night in Bosnia and Herzegovina since 2010 is the Public Institution "Bosnian National Theatre Zenica". In cooperation with the Bosnian network of partners BNT Zenica and has organized this event a total of 13 times from 2010 to 2023 (Figure 3). Considering the very ambitious and international character of the project, "European Theatre Night in Bosnia and Herzegovina" enjoys significant support from the media. Also, the European Theatre Night of Bosnia and Herzegovina is the only international cultural project in which public institutions and cultural organizations from all over Bosnia and Herzegovina participate (from both entities and Brčko District as well), and as such it represents a unique cultural project that takes place on the entire territory of Bosnia and Herzegovina. For the first time in Bosnia and Herzegovina, one project managed to gather and network almost all national, entity, cantonal, regional, city, municipal, private and public theatres, cultural centers, institutes, institutions, associations, museums, art organizations etc. Therefore, the European Theatre Night is the largest and most extensive theatrical manifestation and one of the most significant cultural manifestations in post-war Bosnia and Herzegovina (Vukadinović & Krdžalić, 2023).

Bosnia and Herzegovina is a country with a complex political and ethnic structure, and participation in a project such as the European Theatre Night helps promote unity and cohesion among different ethnic and regional groups. The European Theatre Night provides an opportunity for cultural exchange not only at the European level, but also within Bosnia and Herzegovina itself. Various cultural expressions and forms of theatre art from both entities and Brčko District are presented to the general public and thus strengthen the networking between institutions and cultural workers and encourage the improvement of the quality of cultural production through the exchange of knowledge and experiences. Therefore, this international project leads to the networking of workers from the entire cultural sector, both at the national and international level, and as a result of the work on this project, new contacts are established, new production projects are conceived and the foundations of future co-production collaborations are laid (Krdžalić, 2023). Participation in such an important international event also increases the visibility of Bosnia and Herzegovina on the cultural map of Europe. This can lead to new opportunities for funding and cooperation on other international projects. This type of intersectoral cooperation can serve as a model for other areas where cooperation between public entities and administrative units within Bosnia and Herzegovina is needed.



Figure 3: Press conference on the occasion of the announcement of the European Theatre Night in Bosnia and Herzegovina.
Source: BNP, 2019.

In general, Bosnia and Herzegovina's participation in the European Theatre Night project has multi-coloured implications ranging from cultural and artistic to social and political, making it one of the most important cultural projects in the country. This theatrical event, which has an international character, aims to gather all workers and lovers of theatre art and unite them in the promotion of theatre and performing arts, and gives the audience the opportunity to get to know the theatre from a completely different perspective by visiting stage exhibition spaces, workshops and by helping the audience to get acquainted with the acting ensemble and theatre employees.

Thus, in Bosnia and Herzegovina on November 18, 2023, 28 program activities were implemented in 15 cities and 16 institutions. European Theatre Night was celebrated in Zenica, Mostar, Sarajevo, Kakanj, Travnik, Konjic, Laktaši, Srebrenik, Zavidovići, Tuzla, Maglaj, Banja Luka, Živinice, Tešanj, Gradiška, Bugojno, Vareš and Trebinje (BNP, Zenica, Bilten, 2023). The mission of this manifestation is to get to know the theatre from another point of view, and to open the doors of all cultural institutions, not only the theatre, although the theatre and theatre performances represent the primacy of the theatre night activities (Figure 4).



Figure 4: Poster for Noć teatra in BiH in 2023.
Source: Noć teatra Bosne i Hercegovine, 2023.

3.2 Target groups of the European Theatre Night in BiH

Target groups for the European Theatre Night are diverse and include different segments of the population. We can fragment the audience of the event in the following age groups: ages 6 to 17, 18 to 35, 36 to 50 and 51 to 70 (Krdžalić, 2023). The target groups for an event such as the European Theatre Night can be diverse and can include different segments of the population. Theatre lovers are the most direct target group. This group already has an interest in theatre and can easily be engaged through traditional and digital media channels. Children of preschool age, targeted with children's shows can be a particularly attractive audience. Also, pupils and students who are often looking for new forms of entertainment and cultural expression are another potential target group. Special discounts, student tickets or even free workshops can attract this demographic. Program content that is adapted for all ages can attract an audience of the city's active and inactive population. Business elites, businessmen and sponsors are a group that can be interested in the event and be a potential financier or sponsor of the event (Kvočić, 2016). Professionals in the field of culture, art and academia, artists, theatre scholars, critics and art students may be interested in the deeper aspects of the program, such as discussions, workshops and lectures.

The European Theatre Night is an event that can attract foreign visitors interested in local culture, as well as tourists in cities that are active in tourism. Tourism in contemporary Bosnia and Herzegovina is based more on historical heritage and

cultural manifestations, which implies the conversion of existing comparative advantages, such as natural resources and cultural-historical heritage, into competitive advantages through creative services (Nezirović, Drešković & Mirić, 2018).

As a branch of the economy, it currently represents an important factor in the economic development of Bosnia and Herzegovina, but its share can be even greater if it is accompanied by adequate investments (Nezirović, 2022). Greater investments and new forms of tourism will create a more diverse approach to tourism potential and create the possibility of opening new jobs and better involvement of the local population in the development of destinations (Žunić & Nezirović, 2023).



Figure 5: European Theatre Night in Sarajevo SARTR, 2022.
Source: Evropska noć teatra u SARTR-u, 2022.

3.3 Program content of the European Theatre Night in BiH

Analysis of program content and statistical data can provide important insight into the success and reach of the event (Lukić, 2006). As for the European Theatre Night in Bosnia and Herzegovina, the central coordinator does not have statistical indicators from all events, the number of visitors and the demographic composition of the audience (age, gender). Children's shows are often included in the overall program. Adult shows are more aimed at an adult audience and offer more complex themes and performance styles. Interactive elements, workshops, discussions and Q&A sessions allow all ages to get involved and participate in the event. What we have at our disposal is the program of the European Theatre Night through which we can gain insight into the quantity of the program content and sort programs by different forms, geographical locations and content producers. Analysis of program content and statistical data can provide important insight into the success and reach of the event (Lukić, 2006).

In the following, I would like to give a detailed tabular and graphic presentation of the European Theatre Night in Bosnia and Herzegovina according to time periods, the

number of program contents, the number of events held in the cities of Bosnia and Herzegovina, and the total number of cultural events and types of shows in the period from 2012 to 2022. In the continuation of the paper, a detailed tabular and graphic presentation of the European Theatre Night in Bosnia and Herzegovina in the period from 2012 to 2022 is given (Table 1, Figure 6).

S.No.	Year	Plays	Plays for children	Other programs	Total number of programs	Total number of cities	Total number of organizations
1	2012	24	5	17	46	14	31
2	2013	19	2	21	42	12	22
3	2014	15	3	10	28	7	14
4	2015	13	4	16	33	9	17
5	2016	9	4	9	22	8	12
6	2017	15	2	21	38	13	22
7	2018	12	7	21	40	12	20
8	2019	11	1	14	26	13	16
9	2020	15	2	8	25	12	16
10	2021	18	3	17	38	16	23
11	2022	9	3	13	25	12	16
TOTAL		160	36	167	363	18	42

Table 1: Program content of the European Theatre Night in Bosnia and Herzegovina according to the types of organization and the number of manifestations in cities in the period 2012 - 2022).

Source: (Krdžalić, 2023).

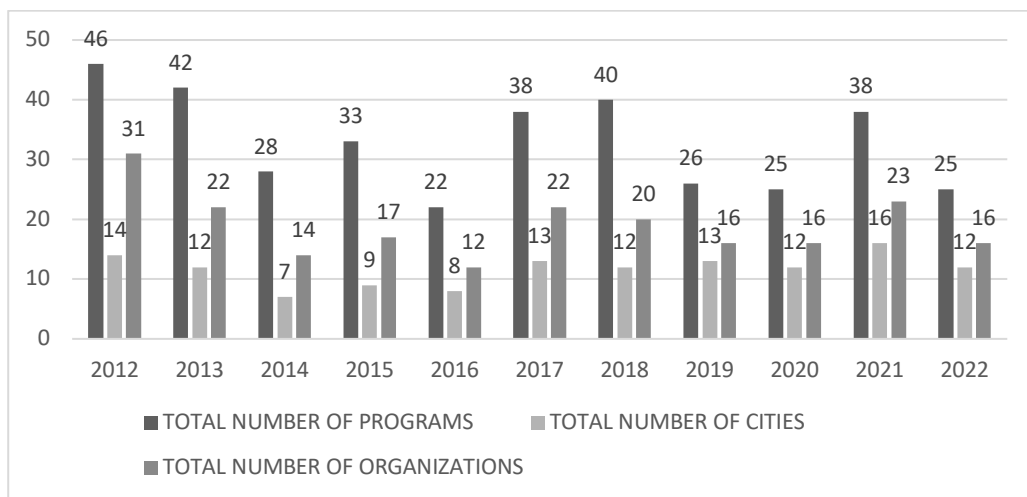


Figure 6: Analysis of the program content of the European Theatre Night in Bosnia and Herzegovina according to the total number of program content, organizations and cities 2012-2022.

Source: (Krdžalić, 2023).

According to the analysis of the last ten years, i.e. from 2012 to 2022, "European Theatre Night in Bosnia and Herzegovina", the total number of cities hosting the event and the total number of organizations that participated remained relatively stable throughout the years, i.e. there was no statistically significant decrease. A total of 363 programs were performed, of which 160 were plays, 36 children's plays and 167 are other contents (Krdžalić, 2023). This shows that the European Theatre Night in Bosnia and Herzegovina significantly promotes theatrical art and contributes to the strengthening of all forms of performing arts (Figure 7).

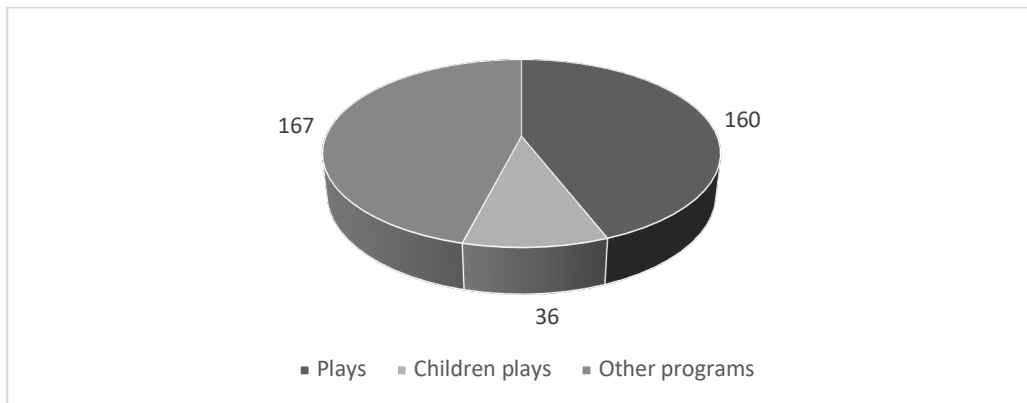


Figure 7: Analysis of the program content of the European Night theatre in Bosnia and Herzegovina according to types of program content in the period 2012-2022. Source: (Krdžalić, 2023).

The total number of organizations has remained stable over the years, only the total the number of program contents decreased by 0.8% in 2022 (Figures 8 and 9). This decrease can be partly attributed to the unstable financing model of cultural institutions and manifestations in Bosnia and Herzegovina. The long-lasting impact of the Covid pandemic and the inflation that followed it had an impact on the number of cultural products that were produced in the country.

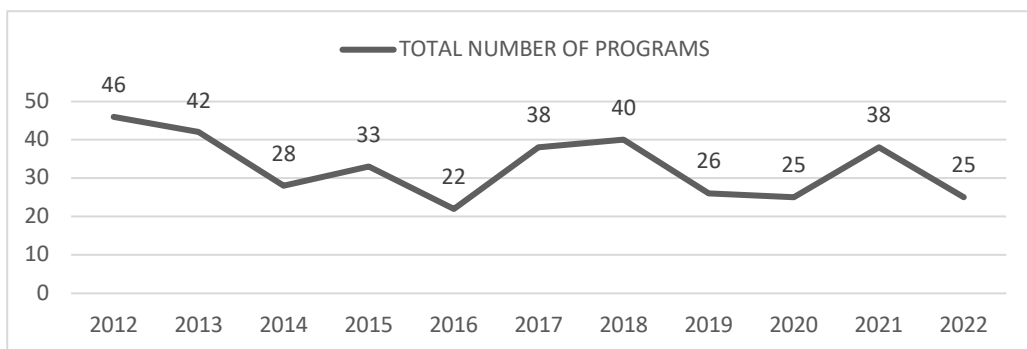


Figure 8: Analysis of the program content of the European Night theatre in Bosnia and Herzegovina according to the total number of programs in the period 2012-2022. Source: (Krdžalić, 2023).

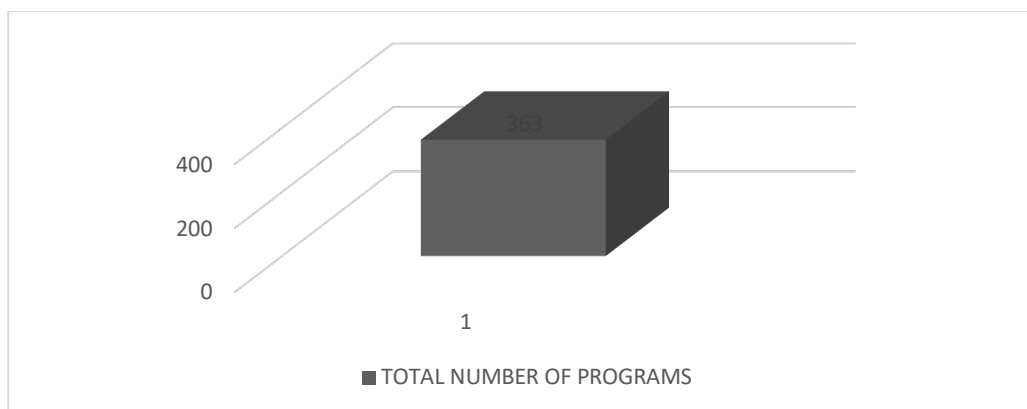


Figure 9: The total number of contents of the European Theatre Night in Bosnia and Herzegovina in the period 2012-2022.

Source: (Krdžalić, 2023).

3.4 Comparison of the European Theatre Night in BIH with other member countries

Each country brings its own unique strengths and challenges to the European Theatre Night. In Bosnia and Herzegovina, the emphasis is on the involvement of local partners, while in larger countries the opportunities for innovation and international cooperation are usually greater. Due to limited financial possibilities, the manifestation in Bosnia and Herzegovina is realized without the participation of international programs, for the participation of which it is necessary to allocate significant funds (Knežiček, 2012). Unlike Bosnia and Herzegovina, which does not have a stable financing for the realization of the event, in Croatia this project is held under the auspices of the Ministry of Culture and Media of the Republic of Croatia and the honorary patronage of the President of the Republic of Croatia.

Countries that are able to have a larger number of international programs often have greater international media coverage, which increases the impact and reach of the event. More developed countries with larger budgets provide better financial support from public and private sources, which provides the opportunity for a wider coverage of the program and a larger number of participants. In Bosnia and Herzegovina, there is no law on tax relief for sponsors of cultural projects, and there is a noticeable deficit of investment from the private sector. Our country also has a poorly developed technological infrastructure, which leads to limited access to advanced technology for the production and transmission of programs. As a member of this organization, Bosnia and Herzegovina has the lowest GDP with the exception of Montenegro in the network of partner countries, but it also has the fewest cultural institutions and organizations.

4 Conclusion

The production model of the European Theatre Night represents a unique and innovative approach to the organization and implementation of cultural events. Its decentralized structure enables a high degree of flexibility and adaptability in both the organizational and financial model of work.

One of the main goals of the event in Bosnia and Herzegovina is the development of theatre art in Bosnia and Herzegovina and the networking of theatre institutions, centers of culture, amateur societies, museums, academies and other actors from the cultural sector, and it is unquestionable that this production model enables the inclusion of different theatre companies, independent producers and artists, which encourages diversity and inclusivity.

The decentralized model also allows smaller theatres and independent artists to receive attention that they might not otherwise have, and the event also provides artists and producers from different cities and regions the opportunity to learn and collaborate with each other, thus enriching the local theatre scene. This work model has its own challenges: from financing and coordination issues to the risk of brand fragmentation and variable content quality. Despite this, we can conclude that the European Theatre Night of Bosnia and Herzegovina is a sustainable project that enjoys long-term success, given that it is an event that is celebrated on the entire territory of Bosnia and Herzegovina, with a widespread network of local partners with diverse content.

Thanks to the decentralized production model and the participation of a significant number of cities in Bosnia and Herzegovina, "European Theatre Night" has a wide media reach. And precisely thanks to a successful PR campaign, the manifestation can have a number of positive effects on theatre and the performing arts, such as the development of a new audience. It can also help to refresh the image of the theatre as a culturally relevant and dynamic art form. Ultimately, the production model of the European Theatre Night can serve as an inspiration for other cultural and artistic initiatives in Bosnia and Herzegovina that strive to democratize access to culture and art. It offers a framework that is dynamic, inclusive and adaptable, but which also requires careful planning, coordination and evaluation to ensure its long-term sustainability and success. The European Theatre Night can attract foreign visitors interested in local culture, as well as tourists in cities. Tourism as a branch of the economy is currently an important factor in the economic development of Bosnia and Herzegovina, or its share can be even greater if it is accompanied by adequate investment in development and enriched with new facilities for visits, which will enable the creation of new jobs and better involvement of the local population in the development of the destination.

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Povzetek

Članek predstavlja pomen kulturnega dogodka „Evropska noč gledališč“ v Bosni in Hercegovini. Evropska noč gledališč predstavlja edinstven in inovativen pristop k organizaciji in izvedbi kulturnih dogodkov. Njegova decentralizirana struktura omogoča visoko stopnjo fleksibilnosti in prilagodljivosti tako v organizacijskem kot finančnem smislu.

Eden glavnih ciljev prireditve je vpliv na razvoj gledališke umetnosti v Bosni in Hercegovini, pa tudi povečanje mreženja gledaliških ustanov, kulturnih centrov, amaterskih društev, muzejev, akademij in drugih akterjev iz kulturnega sektorja. Nedvomno ta produkcijski model omogoča vključevanje različnih gledaliških skupin, neodvisnih producentov in umetnikov ter s tem spodbuja raznolikost in inkluzivnost.

Dogodek se sooča z nekaterimi izzivi: od težav s financiranjem in koordinacijo do tveganja razdrobljenosti blagovne znamke in spremenljive vsebinske kakovosti. Kljub temu lahko zaključimo, da je Evropska noč gledališč Bosne in Hercegovine trajnosten in uspešen projekt, saj gre za dogodek, ki se odvija na celotnem ozemlju Bosne in Hercegovine, z razvejano mrežo lokalnih partnerjev in raznoliko vsebino. Tako je bilo v Bosni in Hercegovini 19. novembra 2022 izvedenih 27 programskih aktivnosti v 12 mestih in 16 ustanovah. Evropsko noč gledališč so obeležili v Zenici, Mostarju, Sarajevu, Kaknju, Travniku, Konjicu, Laktaših, Srebreniku, Zavidovičih, Tuzli, Maglaju in Banja Luki.

Zahvaljujoč decentraliziranemu produkcijskemu modelu in sodelovanju velikega števila mest v Bosni in Hercegovini ima Evropska noč gledališča širok medijski doseg. In ravno zaradi uspešne PR akcije ima lahko prireditve vrsto pozitivnih učinkov na gledališče in uprizoritvene umetnosti, kot je privabljanje novega občinstva. Medijska pokritost pomaga tudi pri promociji različnih stilov in oblik gledališke umetnosti, ki lahko spremenijo ali obogatijo javno percepcijo gledališča. Medijska pozornost lahko pripomore tudi k osvežitvi podobe gledališča kot kulturno relevantne in dinamične umetniške oblike.

Navsezadnje lahko produkcijski model Evropske noči gledališč služi kot navdih za druge kulturne in umetniške pobude v Bosni in Hercegovini, ki si prizadevajo za demokratizacijo dostopa do kulture in umetnosti. Ponuja dinamičen, vključujoč in prilagodljiv okvir, ki pa zahteva tudi skrbno načrtovanje, usklajevanje in vrednotenje, da se zagotovi njegova trajnost in dolgoročen uspeh.

