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INTRODUCTION

What is the purpose of this manual and to whom is it intended?

Post-war developments in Bosnia and Herzegovina have fully raised the question of intercultural communication and mediation in the context of the Balkans, as well as, in the context of broader European surroundings. The absence of a process of dialogue and communication between ethnic groups of this country could be seen as a fundamental social obstacle, as well as, an obstacle for overall development. A lot of time has passed since the war ended, yet it can be asserted that the problem is not only lacking resolution but has also gained in importance and strength. This is why UNESCO began an intercultural education project with the aim of connecting, informing, and stimulating the youngest generation of local cultural activists across Bosnia and Herzegovina. The aim being that they would become the creators of cultural mediation projects in their surroundings, surpassing the borders of ethnic communities and national countries. Thus, the regional component seemed like a relevant framework for both reflection and potential implementation of basic efforts and projects in this area.

Seminars were therefore held in Mostar and Sarajevo during the year 2002 which, on the one hand, presented a conceptual basis for the educational project, and on the other, gave the participants possibilities to practically test the mediation method by establishing concrete intercultural programs.

Keeping in mind that in Bosnia and Herzegovina the basic actors of cultural policy rarely establish direct communication and co-operation, the organisers decided that the participants of seminars will be activists from non-governmental organizations who have, in the course of their work up- to-now, established co-operation between one another through different initiatives in the local, and more broad regional area. The participants came from different areas of action: social, environmental, media, gender, education, culture, and art. Although they were mostly young people, they acquired certain experience in organising and activating civil sector, mainly thanks to training provided by international organisations. In the selection process, attention was paid so that the participants came from different parts of Bosnia and Herzegovina (Banja Luka, Brčko, Doboj, Maglaj, Srebrenica, Sarajevo, Mostar, Tuzla, Zenica...) as well as from the neighbouring countries (Slovenia, Croatia, Serbia).

The work completed during seminars demonstrated a great need and desire for establishing a dialogue and intercultural communication but, first of all, a lack of information, knowledge, direct contacts, and a program of support for intercultural projects. In this regard, seminars made available for a certain number of participants to receive start-up information and knowledge necessary for independently designing and conducting such a project but, participants also expressed the need for permanent support in their future work – for a manual or a book that would contain information, as well as, more general instructions on the assumptions, frameworks, and methods for action in this domain.

Literature of this kind is extremely rare in the world as well. One could find only sporadically published essays and articles which are more known to the scientific than to the cultural and general public; these readings provide theoretical groundings for the field but, in reality can hardly be of any assistance to the activists-practitioners.

This manual attempts to unify the general cultural-historic frameworks of intercultural communication in the Balkans (myths, prejudices, symbols...) with contemporary referential assumptions (cultural policy, media and information systems, institutional bases for culture...) and practical information regarding new possibilities (methods of animation, cultural networks, project management, fundraising, etc.).

The manual is intended for all those who see their field of action in the broad space of intercultural communication in their local community, in the Balkans, and in Europe, through networks, cultural institutions, non-governmental organizations, art projects, social activism, etc. Even the short form of the publication indicates that this is only the start in a series of publications that will, in a systematic and broad manner, deal with this field.

Since the authors of the manual today write in two different languages, that is, in Croatian and Serbian, they have decided to print the guide in Bosniak and English languages for linguistic accord.

The authors would especially like to express their utmost gratitude to Ms. Jasmina Bašić, the Coordinator of the UNESCO Office in Sarajevo, for her help in organising the overall activities related to this project, as well as, for her constant support and stimulation during the writing and publishing of this Manual. We would also like to thank Ms. Janka Vukmir, Damir Šimičić, Željko Mrkšić, Gordana Ljubić Savin, Milan Lučić, Svetlana Jovičić, and Violeta Simjanovska for all their understanding and help in finding contributions and documents of importance for the content of this publication.

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For a number of years now, both authors have been co-operating in international research projects, as well as, in forming and conducting educational courses and training programs in multicultural environments. They participate actively in the processes of creating cultural policies and strategies of cultural development in Serbia and Croatia, as well as, in defining the cultural strategies for cities.

I THE CULTURAL CONTEXT OF THE BALKANS (SOUTHEASTERN EUROPE): DIVERSITY AND STIGMATIZATION

Multicultural mosaic and intercultural communication

The multicultural mosaic of the Balkans can be summarised using the following guidelines:

- A number of cultures that belong to different ethnicities basically tied to this territory: the Slavic ethnicity (Slovenian, Croatian, Serbian, Bosniak, Montenegrin, Macedonian, Bulgarian culture); the Roman ethnicity (Rumanian culture, the Vlach/Wallach ethnic group), the Greek culture, the Turkish culture and the Albanian culture…
- The cultures of smaller ethnic groups (Roma, Jews, Ukrainians, Ruthenians, Hungarians, Slovaks, Czechs, Tzintzars, etc.)
- Different religions: Christianity (Roman Catholics, Orthodox Catholics, Protestants), Muslims, Jews…
- Multicultural countries (Bosnia and Herzegovina), regions (Vojvodina, Istra, Kosovo) and areas that are defined through the joint life of numerous communities (for example Boka Kotorska, Sandzak…)
- Cities and locations with a specific meaning for cultural identity and national sentiment of several cultures (Holy Mountain of Athos for the Orthodox Christians; Ohrid for Macedonians and Bulgarians, Prizren for Serbs and Albanians, Skadar for Montenegrins and Albanians, Kotor for Montenegrins and Croats, etc.)
- Diversity of languages and letters. Apart from the languages, which are tied to individual ethnicities, diversity also assumes the use of Latin, Cyrillic and Greek alphabet, while the Arabic alphabet was used up to the twentieth century.

In addition, the political history has also influenced the creation of internal and external borders of the region, as well as the fragmentation and homogenisation of the area. From the beginning of the nineteenth century and up until today, the region has suffered many changes. In the first half of the nineteenth century, national countries have been created through wars (Greece, Serbia and Bulgaria), the borders have been redefined through peace processes (Berlin Congress – the annexation of Bosnia), the borders of existing national states had expanded during the Balkan wars, while the Versailles peace treaty decomposed the region and a Kingdom of Serbs, Croats and Slovenians was created. After the Second World War, the Cold War introduced a firm border between the Western and Eastern Balkans, as well as, towards Central and Western Europe. The transitional period and the destruction of war lead to the creation of new, independent states (Slovenia, Croatia, Bosnia and Herzegovina, Serbia and Montenegro, Macedonia) and territorial divisions on the ethnic basis

(Kosovo, Republika Srpska). It is due to these occurrences that, during the nineties, the region gained the trait of being the most politically unstable part of Europe.

By European standards, there is no region of greater cultural differences, which is both historically and geographically defined in so many different ways - both in science and in daily political practice. Therefore, it is of no surprise that we can find two terms in use that only principally cover the same territory: the Balkans and South-eastern Europe. Although South-eastern Europe is often used as a euphemism for the Balkans, it still has a significantly wider territorial coverage: in this context it is assumed that Hungary, Slovenia and Moldavia also belong to this region, while they are often excluded from the list of Balkan countries.
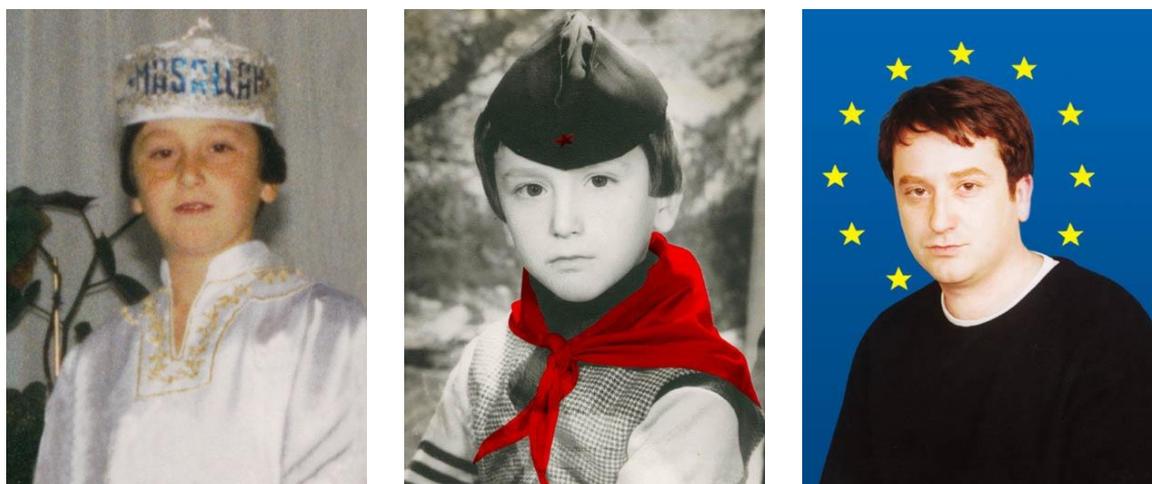
Erzen Shkololli, Peć: Transitions 2001 (Circumcision, Pioneer, European)

Communication between the Balkans and Europe, as well as, communication amongst the Balkan countries, States and peoples, is complex not only because of internal differences but, is also burdened by numerous prejudices, stereotypes and unresolved problems from more recent and more distant events. Since "other" and "different" are often seen as a threat or an obstacle, the Balkans are as a consequence characterized by a "heterogeneity handicap", which is deeply in contrast with contemporary European integrative tendencies. The word "balkanization" became synonym for fragmentation, disintegration, tendency for conflict and termination of communication or co-operation. In this sense, the Balkan identity gains a negative connotation from a burdening heritage (Todorova), is stigmatized and gradually becomes a limiting factor for development in regional and continental proportions.

> The word "balkanization" is used in contemporary international relations for any area in the world where processes of disintegration appear.
> "Starting with the Berlin congress in the nineteenth century, the balkanization of West Africa is also continued today" (daily newspaper "This day", Lagos, Nigeria, January 2003, in relation to the decision of the International court in Hague by which the peninsula Bakasi is taken away from Nigeria and given to Cameroon)

Usually, three interfaced metaphors are used to describe and explain the essence of the Balkans: the BRIDGE, the CROSSROAD and the BORDER/BOUNDARY. Although opposite in their meaning, these metaphors depict well all the controversies, positive and negative stereotypes regarding the Balkans as a place where the East and the West, the Orient and the Occident, the Muslim and the Christian world, the Latin and the Byzantine tradition meet/divide; a place which is at the same time an encounter and a separation of different worlds.

Speaking about *the view from within,* it is important to note that the belonging to all other European regions has either a positive or at least a neutral dimension (the Mediterranean, Scandinavian, Central European, Baltic, etc. identity), while the Balkan identity brings along a negative connotation: severity, filth, poverty, primitivism, backwardness, fatalism, exclusiveness. Positive self-identification includes values relating to traditional culture such as, chivalry, honour, love for freedom, hospitality, pride, as well as, strong emotions, passion (which also includes hate), temper, energy, etc. Because of this double character, most Balkan peoples express greater need to surpass than to accept their identity ("When will we finally stop being Balkanians!"). Only some people, such as the Bulgarians, do not see anything controversial in self-identifying with the Balkans.

 From *an external viewpoint,* the Balkans are also experienced in two ways: as a "barrel of gunpowder", an area of conflict but, also as a mythic area where people of free emotions, strong passions and strong characters, live in an exotic corner of Europe. Unlike the Balkans, the term South-eastern Europe emphasises the (im)possibility of conducting modernization in the region, freeing the concept of all romanticised and therefore both positive and negative stereotypes. However, even this term is not without some negative connotations because it was used during Hitler's killing regime for this territory.

It is important to mention that all the countries of South-eastern Europe, beside the Balkan identity, also include other regional identities (Croatia - both Central European and Mediterranean, Serbia - Central European, Montenegro - Mediterranean, Bosnia and Herzegovina – Central European and Mediterranean, Greece – Mediterranean and West European, Turkey – Asian and Mediterranean, Romania – Central European and Black Sea, Albania – Mediterranean, Macedonia – elements of a Mediterranean identity, and Bulgaria – Black Sea identity). Having this in mind it is even more unusual that most countries find themselves imprisoned by the Balkan identity, which is evidently often, hierarchically marked as the strongest.

## Collective memory and the construction of identity

A shared history of the Balkans practically does not exist since it is subject to mutually exclusive interpretations. Since the arrival of Slavs to the Balkans, historical events have simultaneously influenced all the people who live here but these events have individual and quite different significance for each set of people.

Fascination for national historiographies and national myths from the nineteenth century, have raised stronger barriers for internal communication in the Balkans than have the political borders of the cold war or the present internal visa system.

Key national myths, such as:
- The Kosovo myth about Serbs as heavenly nation
- The Croatian mediaeval national and state creation myth
- The Montenegrin invincibility and honour myth
- The imperialist forces of the medieval Bulgarian state myth
- The intellectual superiority of the Greeks myth, which founds its identity on the direct heritage of the traditions of Classical Greece
- The relation of contemporary Macedonians with the state and the territory from the time of Philip and Alexander of Macedonia (the sun from Vergennes on the contemporary Macedonian flag)
- Albanian myth of the oldest and most routed nation of the peninsula
- Bosniak's myth about the creating of the nation etc.

contribute to the maintenance of numerous national (ethnic) prejudices: the sentiment for heavenly justice of the Serbs, the respect of rights of the Croats, the invincible code of honour of the Montenegrins, etc. At the same time, these myths act as a background for the maintenance of numerous prejudices regarding other surrounding peoples as those without any history, without courage, pride, honour, etc. In this sense it is of no surprise that the Balkan communities practically have no common heroes - in fact, they strongly distance themselves from other peoples' heroes and the values they represent. An exception to this rule is Sibinjanin Janko (Janos Hunyadi) and to a certain extent, Marko Kraljević, which are treated in a number of ethnic communities as *their own* heroes. It is interesting that even within national communities there is a constant revaluation and assessment of historical figures; the renaming of streets or tearing down and rebuilding of monuments erected to the honour of "national heroes" are more a rule than an exception.
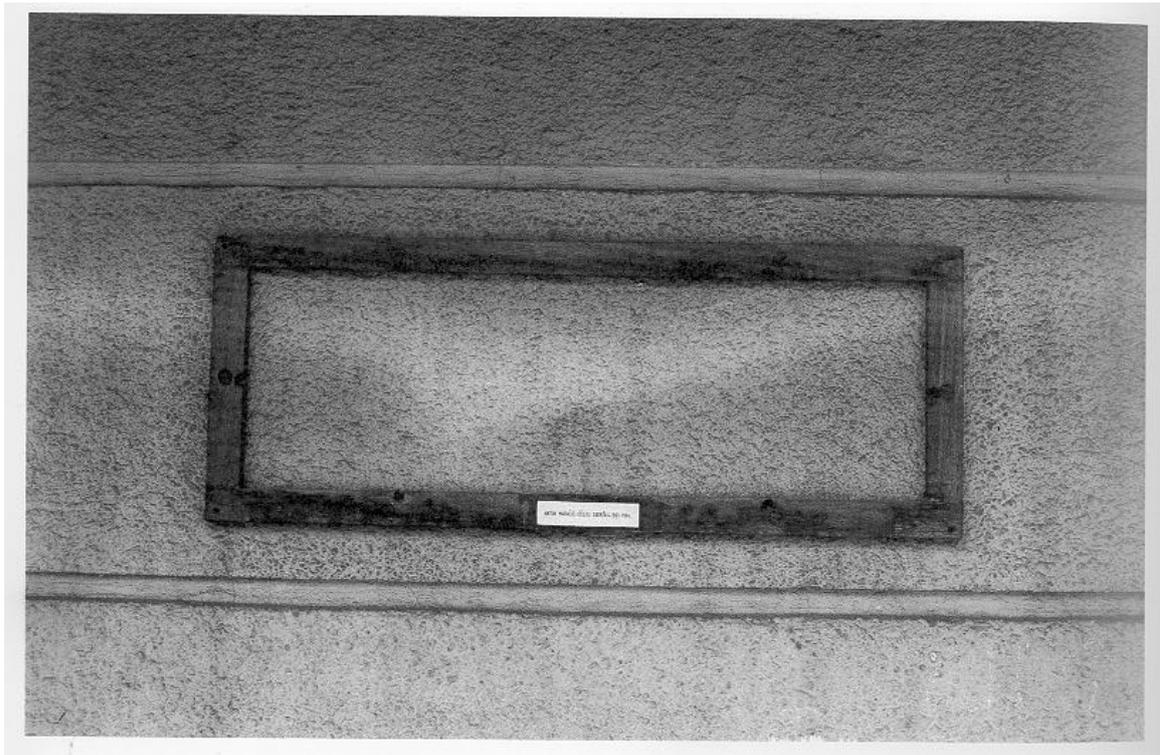
Author: Antun Maračić
Title: Iščezli sadržaji (Disappeared contents) 1991-1994, Ozaljska St. 30, Zagreb, 1994.
Description: After the first year of war, in 1991, Antun Maračić, Croatian contemporary artist, started to photograph empty frames on the facades of buildings in Zagreb that earlier had been covered by tablets advertising someone's profession: craft, legal practice, store… In the series of sudden changes, which are brought and demanded by the "new society", he focused his work inversely, re-creating and reminding of the "previous". Published with the permission of the author.
Note: Ozaljska Street, where this empty frame was taken, was previously called Rade Končar (partisan hero of World War II).

The customs and every day life of peoples in this region are in great part characterized by similarities, rather than differences: high regard for family values, the means of raising children, relations between the generations, relations between the genders (male and female roles), as well as, the culture of living (means of housing, means of feeding, means of socializing and entertainment and attitude towards work). These domains of life are marked by the same values and traits. Communication among people is, for example, conducted primarily within larger groups, emphasizing the collective division of values and the collective identity (socializing within a circle of relatives – tribalism, village members – friendly neighbours, sport fans – rooters, political activism – people who share the same opinions...). At the same time, there is a lack of tolerance towards all persons with explicit individuality, it is generally expected that such persons should repress or at least not express their specific needs, habits and desires.

Methodological instructions for work and education in intercultural communication:

Goals:

- Get to know the complexity of Balkan cultural identities
- Shed light on the existence and influence of different interethnic prejudices and stereotypes
- Master the use of communication skills in a multicultural context
- Realize the value of others and develop tolerance
- Recognize elements of another's identity in one's own identity (overlapping identities)

Methods and tasks:

Individual tasks in a local context:

1. Express all the stereotypes you know about people and cultures in the Balkans! Why do you think they have come about and, what is their function and influence today? How can they be surpassed?

2. Which historical event do you find most relevant for your own national history and that is of a fundamental importance (positive or negative) for other people of the Balkans? Explain why!

3. Which customs and values do you share with the majority of the Balkan population?
   - Is it possible to set up a typical Balkan dining table?
   - What are types of socializing in the Balkans (space, time, roles...)?

4. List three key words that symbolize each of the Balkan national cultures.

Instructions for the workshop leader:
The participants should respond either individually in written form or in the form of a collective brainstorming. The second part of the session should include an analysis of the dominating responses. In the final part of the workshop should attempt to discover the cause of prejudices or lack of understanding (if these are identified through the responses) emphasising the argumentation, the mean and the tone of the problems discussed, as well as, the general atmosphere.

The tasks of intercultural groups (regional context):

Staging and simulation
   1. Organise a drama workshop project in which some issue or problem that causes intercultural misunderstanding will be resolved by having participants play the roles of other ethnic groups. The imagined situation can be, for example, the founding of a theatre in a multiethnic community and setting up of the first play. What will be the name of the theatre? What will its repertoire be? With which play will the theatre open? Where will

the guest performances be, and which plays will be performed? Where does the guest-director come from?
2. Select a current problem and try to give a vision of possible solutions to the intercultural conflict by giving out roles (Minister, main actors of the event, local authorities, etc.). The problem could involve: a traditional celebration of a certain ethnic group, building a monument to a person, which is controversial from the aspect of different ethnic groups, etc.

Work with artefacts

- Analyse a given photo as an example of multicultural urbanism. Can you take a picture of the similar subject in your surroundings? What would it show and why? (*A photo session of "discovering multicultural elements of the city" could also be organized in the place where the workshop is conducted. The workshop could be conducted through the writing of essays or through a debate based on the photographs*)

Debate:

1. Read the story "Letter from 1920" written by Ivo Andrić, as well as, the story "Second letter from 1920" by Muharem Bazdulj or the story by Irfan Horozović "The Bosnian bull" and compare them to the story "Lombardy Poplar" by Petar Kočić.
2. Discuss experiences relating to the lack of intercultural understanding and prejudices. The workshop might start with stories about personal experiences.

Key terms

Multiculturalism – the recognition and preservation of various cultures and their traits in a certain area and, ensuring equal cultural and social possibilities for all of them.

Interculturalism – a dynamic interrelation, transfer and exchange of cultural values, as well as, mutual influence of different cultures and their representatives on one another.

Mediation – intervening in an intercultural dialogue via artistic activism, programs of socio-cultural animation and media projects. It can also signify the translation of values, ideas and messages generated in different cultural and artistic forms to a language known to some social group or wider public.

Stereotype – drawing out an easily comprehensible set of characteristics or traits that are found to belong to a certain group and then used to generate a representative trait attributed to the entire group.

Stigma is a negative trait or a set of negative characteristics, which are attributed to an individual or to a group and which lead to a greater or lesser social and cultural isolation or exclusion. Stigmas can be physical, material, or symbolic and represent the basis for an absence of intercultural communication. In certain moments and in certain environments, entire peoples can be stigmatised.

Cultural identity is a collective awareness and the feeling of belonging based on the realization of certain common guidelines (language, race, territory, religion, customs…) which, in a given situation, present the basis for identification.

Myth – a tradition or a series of stories which are believed in and which express the collective ideas that are not subject to scientific examination. Myths are found at the basis of construction of collective and particularly, national identities because they represent values, beliefs, relations and permanent longings of the community members.

Symbol – in intercultural communication is most often a picture, a person, an event, or a text, which besides its basic meaning primarily signifies the culture from which it has originated. Therefore, symbol presents an element of individual or group identification. Certain symbols are officially accepted as representing the national identity (black eagle on a red background – Albanian symbol), while others spontaneously gain the status of a symbol in the process of public communication (fez as a mark of the Bosniak population, *opanak* (type of peasant shoe) – Serbian population, etc.).

Artefact is an object, a creation of mankind, which can also represent a factor of cultural identification if it synthesizes within itself the experiences of a specific lifestyle and production mean. In the history of culture and civilization, an artefact is each artistically or artificially shaped object and in the history of art, those material objects which create an aesthetic effect within us.

Literature:

- Marija Todorova – Imagining the Balkans, 20th century Belgrade, 1999

- Trajan Stojanović – The Balkan worlds, the first and last Europe, Equilibrium, Belgrade, 1997

- Sanjin Dragojević – Multiculturalism, interculturalism, transculturalism, pluriculturalism: conflicted or complementary concepts. In: Culture, ethnicity, identity (Jadranka Čačić-Kumpes, ed.). Institute for migrations and nationalities; Jesenski and Turk, Zagreb, 2000

II.   CULTURAL POLICY AND CULTURAL DEVELOPMENT

Why does Bosnia and Herzegovina have no national cultural policy?

The process of reconciling and adopting cultural policy goals, as well as, defining how it should function at the entire state level, could be considered as some kind of complicated cultural mediation. This is especially true in the case of Bosnia and Herzegovina because: "There is no country in Europe in which cultural policy is more important. Culture is at the same time the source of the problem, and the solution to the problem. Cultural disputes are used to divide the country. Still, culture could once again unite the people through the initiation of cultural programs and activities concerning the development of mutual understanding." (Charles Landry, Expert report, Council of Europe, 2002).

Therefore, cultural policy could present a potential means for diverse actors from the cultural scene to develop and establish a goal-oriented and meaningful dialogue. It could be used to achieve *coexistence in differences*, which is not only the most important aim of cultural development of the country but is also a precondition for its permanent sustainability, as well as, for the achievement of quality every day intercultural communication. In this sense, it could be said that the non-existence of a comprehensive and effective national cultural policy is a very serious sign of the inability of key authorities to consolidate the cultural life of the country and to overrule co-operation divisions. Indeed, the consequences are more than serious.

Council of Europe logo

Case study: The Council of Europe's program for the evaluation of European cultural policies which, up until now, has been conducted by more than 20 countries, consists of a series of inter-related activities including: an analytical diagnoses of the scientific and research basis for cultural policy in the country; the possibility to form a domestic expert team for analysis, both in regards to the goals and priorities, as well as, with regards to basic instruments and measures; a sector analysis of individual cultural areas; a series of direct meetings with Council of Europe experts involving local cultural actors and authorities from all levels and in all cultural areas, etc. The most significant results of this work are the complete cultural policy evaluation projects, of the given country, which are presented in the form of two publications, publicly

presented in Strasbourg – the headquarters of the Council of Europe (arguably the most European organization of the Continent) – and in front of permanent representatives of the Culture committee of all member countries. The first publication is the State Report on Cultural Policy, which is created by the country itself and which represents an analysis of the situation. The second publication is the Individual Expert's Reports of Council of Europe on the given country, which holds both the nature and the significance of its evaluation. Bosnia and Herzegovina was the first country committed to create a State Report but, despite numerous attempts, it has failed to actually write it. In fact, the very attempt of defining preliminary and general structures on the entire state level for such a report has caused strong resistance and objections that, in turn, have caused a permanent paralysis of the whole project. Still, at a public assembly held in Strasbourg on October 11 2002 – which was solely dedicated to presenting the Expert's report (written by Charles Landry), and not, unfortunately, the State Report – the official delegation of Bosnia and Herzegovina once again promised to fulfil its contractual commitment as the priority task for the entire cultural sector in the whole country. For more information about this please see: www.coe.int

As a result of the general fragmentation and the absence of co-ordination and co-operation within the present political order, only the most knowledgeable and well informed individuals (which are extremely few) know how the system functions as a whole, if it even functions that way at all. Consequently, there is a lack of experts, above all in legal and financial issues. A particularly difficult issue is the one regarding the number, tasks, activities and the management methods of state cultural institutions that are significant for all three constitutive people in the country, as well as, the issue of public authority's jurisdiction over them. One cannot even talk about systematic and strategic national cultural policy efforts while at the sub-national level (which, objectively speaking, is the only one with the authority and the resources to conduct cultural policy), there are neither data nor indicators, nor is there any form of evaluation being conducted.

At the moment, the greatest efforts and resources at the national level are directed towards reconstruction and preservation of existing infrastructure and cultural heritage. Work on development and redefining roles for cultural activities, as well as, cultural institutions and organizations, is left aside. As a result, already modest resources for cultural development are not invested into thorough programs and projects that would in short time contribute to the enhancement of quality of life and communication in the entire area of Bosnia and Herzegovina.

The area considered as culture primarily relates to the so-called high art while, the broad spectre of popular and contemporary culture as well as its social, economic and tourist potential, is underestimated, thereby contributing to a low value of the role of culture in general. Indeed, culture is considered the means of increasing social distance between members of different ethnic groups and is often used as an argument for the absence of any, except unavoidable, communication.

Intercultural communication and the process of formulating and adopting (national) cultural policy

The fact that there is no Ministry of culture at a State level, although undoubtedly aggravating any attempts to define cultural policy, could be turned into an advantage. Its possible creation could begin with *broad discussions* and *open dialogue* regarding the future total cultural system for the country, goals and priorities for cultural life and development, as well as, desirable and productive measures and instruments for supporting cultural policy. In this way, already existing organisations could be transformed in an easier, more gradual and less painful manner, while the total effect of State cultural policies could be strategically set up, coordinated, and reconciled.

Only in this way the whole country could, soon or in some reasonable time, enable and respect cultural rights as fundamental human rights, which guarantee each citizen the availability of cultural events and the possibility to give creative expression to one's own cultural ideas, needs and identities.

Without doubt, the Expert report: Cultural policy in Bosnia and Herzegovina, made within the framework of the MOSAIC project of the Council of Europe, could serve as a relevant and possible framework for the establishment of a national cultural policy. This document was made at the initiative and request of the Government of Bosnia and Herzegovina and, as is the case with other countries, presents a type of commitment for the cultural authorities of the country as far as its discussion and implementation are concerned. The purpose of this document is that it be implemented, for it does not only diagnose key problems and defects but it also proposes concrete goals and measures for future cultural policy. In brief, three roads to a creative future in the form of three concrete action programs (which can be considered priorities of cultural policy) are proposed:
1. Give hope to the young people
2. Provide a sense of belonging: inter-cultural agenda
3. Be a creative Bosnia and Herzegovina: a strategy to achieve maximum potential from cultural industries.

Within the framework of the program to give hope to young people there is an emphasis on the weaknesses of existing cultural centres, whose role and functions could be revised. The report suggests that they should become places that offer "face-to-face" and "virtual" meetings to simply enable social and political activities. A special emphasis would be the development of art and media resources, under which the opening of recording studios, rehearsal halls, art studios, multimedia resources, etc. could be included. There is an emphasis on the establishment of a centre for creative and civil intelligence, as a meeting place of intellectual capital, with young people as project leaders. This type of centre would grow stronger through rallying with other similar initiatives throughout Bosnia and Herzegovina and the region, via networks and discussion forums.

From the viewpoint of this manual, the other program mentioned in the Council of Europe document is extremely important since it emphasizes the construction of a sentiment of a unified citizenship in Bosnia and Herzegovina through, support for inter-cultural projects. The protagonists in this case might be both active and potential

library networks, as well as, numerous non-governmental organisations through the following activities:

- Public campaigns (billboards, posters, debates, etc.) for the acceptance of one's own definition of Bosnian and Herzegovinian identity and the identity of its citizens, as well as, the form and mean of their expression and acknowledgement;
- Inter-cultural projects like historical documentary exhibits, counselling and research projects;
- Creation of new inter-cultural institutions such as: photo and audio archives, exhibit spaces, inter-cultural theatre, etc.

In the third program, which advocates a creative Bosnia and Herzegovina, preconditions could be established for the maximum use of the potential of cultural industries. In this regard, the founding of a Publishing Fund has been proposed, as well as, special support for the development of inter-disciplinary and multi-media projects.

Cultural policy as a means of intercultural mediation: methodical goals and work tasks

-develop a need for the inclusion of non-governmental organizations, groups and individuals in the process of formulating and defining cultural policy at all levels;
- categorise non-governmental organizations concerning their concrete participative actions in this area;
- develop awareness regarding the importance of co-operation, partnership and networking for the purpose of simultaneous and comprehensive action in the non-profit sector especially, as far as public authorities are concerned;
- initiate the establishment of projects that can both add to the dynamics and transform the cultural life of the country, as well as, set up foundations for a new type of decision-making in culture.

Tasks:
1. Try to draw a graph showing the relation between cultural policy areas in Bosnia and Herzegovina. Separately, mark the level and the subject areas that are relevant to you and explain why.

2. Suggest means and forms of action (advocacy, lobbying, organisation of public debates, etc.) for you and your organisation concerning definitions of cultural policy at all levels that you find important.

3. State an idea for a possible project that your organisation could conduct that sits within one of the three programs offered by the Council of Europe report.

Key words:

Cultural policy – cultural policy is the conscious regulating of interests in the area of culture and decision-making on all issues related to the cultural development of one's social community. It is expressed through three channels:

1) theoretical assumptions and definition of jurisdiction (i.e. artistic and cultural creativity; cultural heritage and participation, the availability of cultural goods and practices to the population),
2) definition of cultural policy goals and tasks and,
3) applying a system of methods and instruments for achieving the cultural policy goals and tasks.

Instruments for cultural policy are legislation, financial mechanisms and the planning of cultural activities.

Measures of cultural policy present concrete forms of action that come from individual instruments, for example, financial mechanisms such as payments, rewards and prizes, stimulations etc.

Cultural development is the complete use of the potential of some community with the purpose of enhancing the quality of artistic creativity, best possible protection of cultural goods and the raising the general level of cultural life, at the same time respecting the specifics of cultural needs and habits of individuals and groups.

Cultural rights are segment of human rights and can be understood both as individual and as group rights. They assume free participation in cultural life, with the respect to national and other collective traditions, including one's own language and individual preferences.
At the same time, they also signify the duty of the state to enable institutional conditions for cultural practices of minority groups.

Thus, cultural rights include everything from the struggle for general education for all (and the right to elementary education, especially for women), to the struggle to be able to create in one's own ethnic group's language and within the framework it's cultural traditions, to the struggle for the possibility of free creative expression unrestricted by canons, ideological barriers and religious prejudices.

Cultural industries include: publishing and music publishing, audio-visual and media sector and film/movies, design and fashion, as well as, cultural tourism. These are all activities that are achieved through a project that can be multiplied.

Literature
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III THE CIVIL SECTOR AND ITS ROLE IN CULTURAL LIFE

Three sectors in cultural development

All western societies have equally developed three interacting sectors, since each one of them stimulates, supports and conducts different social tasks. In the countries of former Yugoslavia, which have, during the nineties, gone through war and war's destructions, the public sector (state) and the economy have disintegrated, while the third sector – the sector of civil self-organisation suffered great changes and went through complete restructuring. Thus, the system of cultural-educational communities, which have, during the seventies and eighties, served to gather intellectuals, artists and cultural activists had stopped working in the nineties and numerous other smaller interconnected nongovernmental organizations were formed and they, at least partly, took over the functions of lobbying, advocating and organizing public debates on cultural problems.

In order to comprehend the position and the significance of the "third" sector, it is necessary to define the role and the function of the first two sectors:

Public sector institutions, in all European countries, present a foundation for cultural policy and implement the goals and priorities identified by such policy. They also constitute the most important part of the cultural infrastructure, without which a developed cultural life cannot exist. The public sector has a particularly branched out structure that always, to a greater or lesser extent, functions as a system (functionally), and as a network (territorially). To sum up, the cultural public sector often consists of the following institutions:
- The Parliament and the Government
- The Ministry of Culture and other related ministries (science, education, tourism, communication, etc.), their bodies, and expert sections
- Culture institutions of national importance
- Culture institutions of importance for regions and cities
- Culture institutions at a municipal level

The legitimacy of decision-making in the public sector is usually based on: an elective body i.e. Parliament, Government and Ministers and an expert body i.e. Council, Commissions and Ministries' boards, as well as, the management base of cultural institutions.

The framework, the dynamics and the management of a cultural system are to a great extent determined by the quality and effectiveness of the public sector. The other two sectors can contribute to the development of the cultural system only if the public system is constituted in a stable and democratic manner. Only then will they also have the stimulation and the collocutor and partner for the forming of their own actions, either in the direction of including or redefining a cultural system.

The private (the second) sector is functioning in three concrete ways. First, private initiatives create income and by paying taxes fill the state budget, out of which culture is financed; Secondly, private initiatives or individuals may help out cultural projects and institutions through philanthropic donations or business sponsorship; Third is the creation of private cultural institutions and projects, (either profitable or non-profitable), for example, galleries, theatres, museums, foundations, etc. In this region, the most numerous business ventures tend to be bookstores, such as Buybook bookstore in Sarajevo, or multiplex cinema theatres throughout Croatia. There are fewer corporate cultural projects; the most important ones are the "Miroslav Kraljević" gallery belonging to INA Company or, the projects of the Zepter Company from Belgrade such as the publishing house Zepter BOOK World and the bookstore, gallery, and the Foundation for support of art projects "Madlena Janković".

The third sector - the non-profit sector/ the civil society also has three main functions. It guarantees, protects and ensures the right to free assembling of people around common interests: of a personal (for example philatelists) or of a general kind (environment associations). The third sector normally promotes values and ideas, and introduces new initiatives in the existing cultural system. The third sector also provides a control to ensure public interests are met within institutions of public sector and, a voice to secure fair spending of public resources; in this way this sector partly guards the *trust* of the citizens in their society and its institutions. (As an example of the importance of ethical and political principles in the management of an NGO, see Annex number seven, page 97 for the Press statement of the Multimedia institute in Zagreb against the war in Iraq, as well as, its echo in the Croatian and international public.)

Since the civil society's field of action is very broad, it is necessary to establish direct links and communication with mass-media organisations, educational institutions (especially universities), religious institutions, international organisations, and many others.

The third sector is also structured in a complex way. It consists of:
- Civil associations gathered around a common interest: hobby associations, lobbyist associations (war invalids, parents of school kids, etc.),
- Non-governmental organisations (activist associations and social movements that protect the public interest, such as environment, cultural, minority associations, anti-globalisation movement, etc.)
- Professional, class organizations (associations of artists, museologists, librarians...)
- Associations that function as cultural and artistic organisations
- Charities, foundations, endowments (which are funded within the third sector, according to the initiative of citizens)

Case study: Program Policies for Culture

Program Policies for Culture is a regional partner program started in the year 2000, at the initiative of the European Cultural Foundation (Amsterdam) and a non-governmental organisation called ECUMEST (Bucharest). It aims to establish relations between organisations of the civil society, Ministry of Culture (executive body of the public authority) and the Parliament (legislative government) regarding the framework for decision-making models in culture and strategies for cultural policy. The program is based on the assumption that cultural policy can be effective and useful only if the civil sector also participates in its creation. In various countries, the program supported the creation of different instruments of cultural policy, for example, in Bulgaria, decentralization; in Rumania, regional cultural policy; in Croatia and Serbia, creation of strategies for the cultural development of the cities, etc.

The state (public sector) must systematically create favourable conditions for the development of the civil sector through adequate instruments and mechanisms of cultural policy (legislation, financial facilities, etc.). However, it is the responsibility of the civil sector to develop its own programs of action and initiatives and to fight for its place and influence in society with the quality of its work.

The civil sector has a particular place in the cultural system - as a segment of critical public opinion and as an initiator of plurality in the cultural scene, particularly, in environments where there has been a loss of mutual trust.

Because of the fact that, in the previous system, the state took the task of deciding on forms and types of civil solidarity (social programs, solidarity apartments, solidarity per diems, voluntary work actions, etc.), the institution of civil solidarity has not been developed. Even today, responsibility for resolving some of the most difficult issues

in the socio-cultural sphere is transferred to the state, from which it is expected to find the proper instruments and adequate solutions.

There is an attempt to surpass this absence of auto-initiative on the part of individual citizens with the work of newly created non-governmental organizations that bring in social activism and ideas regarding the direction of social changes.
Many of these organisations have been initiated by the civil sector of Western Europe (PRONI institute, Nansen Dialogue centre, Centres for contemporary art – SCCA, media centres, etc.), using a previously assigned model and with training for local "leadership" staff.

In the area of South-eastern Europe, non-governmental organizations that deal with the processes of reconciliation and re-establishment of trust between different ethnic communities through different programs of socio-cultural activities are of particular importance. This is especially true because these types of programs are lacking in the public sector and there is no vision regarding public institutions that would fully and for a longer term, dedicate themselves to these issues. It is therefore, of no surprise that the largest part of non-governmental organisations in Bosnia and Herzegovina act in this particular area and achieve enviable results even in those cases where they are initially formed for primarily artistic and cultural projects i.e. MIFOC, Mostar.

The work programs of these non-governmental organizations are extremely diverse and vary from seminars and conferences, compiling and disseminating information, to organizing discussions and debates, exhibits, educational programs and workshops, etc. but also include very ambitious events such as, festivals. One such festival is organised by the Nansen Dialogue Centre, which organises its programs on international creative work in film, not only within Bosnia and Herzegovina but also, in a number of centres in the neighbouring countries (i.e. Zagreb, Osijek, and Belgrade).

The program of the Film Festival of the Nansen Dialogue Centre in Mostar
Thursday, 21.11.2002.

Music centre Pavarotti
11:00 - 14:00
Crvene gumene čizme (Red rubber boots), Jasmila Zbanic, BH, 18 minutes
Dečko kojem se žurilo (The boy who was in a hurry), Biljana Cakić - Veselić, Croatia, 52 minutes
Čovjek koji je zamijenio kuću za tunel (The man who exchanged a house for a tunnel), Elmir Jukić, BH, 18 minutes
Sjećaš li se Sarajeva (Do you remember Sarajevo), Sead and Nihad Kresevljaković and Nedim Alikadić, BH, 52 minutes
Bosanska veza u Kanadi (Bosnian connection in Canada), Milan Trivić, Canada, 42 minutes
17:00 - 18:00
Alegrija(Alegria),Vladimir Perović, Serbia, 11 minutes
Nazad naprijed (Front back), Jasmila Zbanić, BH, 9 minutes
Troskok (Triple jump), Srđan Vuletić, BH, 16 minutes
724, Dino Mustafić, BH, 22 minutes
Sigurna kuća (Safe house), Kristijan Milić, Croatia, 30 minutes
Život od Milutina, (The life of Milutin) Dejan Strika, BH, 14 minutes
Ograda od trnja (Thorn fence), Anita Killi, Norway, 13 minutes

Cinema "Croatia"
19:30 The opening of the festival
20:00 Savršeni krug (The perfect circle), Ademir Kenovic, BH/France, 108 minutes
22:00 Bure Baruta (A Barrel of Gunpowder), Goran Paskaljević, Serbia, 100 minutes

Friday, 22.11.2002.

Music centre Pavarotti
11:00 - 14:30
Brisani prostor (Free Space), Damir Čučic, Croatia, 20 minutes
Bijeg iz Srbije (Escape from Serbia), Slobodan Simojlović, Serbia, 21 minutes
Nije srpski ćutati (It is not Serbian to be quiet), Dragan Galić ,BH, 11 minutes
Izgubljeni film (The lost film), Marko Mamuzić, Serbia, 25 minutes
Neka imena za neke stare klince (Some names for some old kids), Filip Remunda, BH, 39 minutes
Tvrđava (The fortress), Zvonimir Jurić, Croatia, 28 minutes
Život na svježem zraku (Life on fresh air), Danko Volarić, Croatia , 60 minutes
15:30 - 18:30
Vidimo se (See you), Ivan Salaj, Croatia, 60 minutes
Voz (The train), Goran Kostić, Serbia, 13 minutes
Taxi, Marko Sopić, Serbia, 8 minutes
Lift (The elevator), Marko Sopić, Serbia, 14 minutes
Natalija (Natalia),Marko Sopić, Serbia, 24 minutes
Trojka (Three), Miloš Đukelić, Serbia, 24 minutes
Gandor - Lov na Nirdalu (Gandor – Hunt on Nirdal), Marko Sopić, Serbia, 15 minutes

Čudan pazar (Strange trade), Danijela Gogić, BiH, 19 minutes
Mostar sevdah reunion, Pjer Zalica, BH, 25 minutes

Gallery "Kosača" in Dom Herceg Stjepana Kosače (the Herceg Stjepan Kosača center)
14:00 The Round table "Film language of authors in works related to war"

Cinema "Croatia"
20:00 Nebo sateliti (Sky satellites), Lukas Nola, Croatia, 90 minutes
22:00 Ničija zemlja (No man's land), Danis Tanović, France/Italy/Belgium/Slovenia, 108 minutes

Saturday, 23.11.2002.

Music centre Pavarotti
10:00-11.30
Oluja nad Krajinom (Storm over Krajina), Božidar Knežević, Croatia, 52 minutes
Visoki napon, slaba volta? (High voltage, weak volt), Erol Čolaković, Spain, 25 minutes
Ravno do dna (Straight to the bottom), Goran Kulenović, Croatia, 30 minutes
12:00-13:00 Children's program of animated movies
Muno, Bouli Lanners, Belgium, 20 minutes
On the road, Marko Simić, Czech Republic, 23 minutes
Duck children, Sam Walker, UK, 8 minutes
Anty Cryst, Adam Guzinski, Poland, 25 minutes
Jackyl & Hyde, Paul Bush, UK, 12 minutes
Cry for Bobo, David Chaims, UK, 9 minutes
Che Guevara, Eric Gandini, Svedska, 59 minutes
17:00 Vidimo se (See you), Ivan Salaj, Croatia, 60 minutes
18:00 -18: 30   Snimateljske vježbe (Filming/Shooting exercises) FAMU, 30 minutes
19:00 -20:30
Kuća (House), Andrijana Stojković, Serbia, 8 minutes
Muzej radi samo državnim praznicima (The Museum is open only on state holidays), Andrijana Stojković, Serbia, 80 minutes

Kino "Croatia"
16:00 Maršal (Marshall) , Vinko Brešan, Croatia, 97minute
18:00 Srbija godine nulte (Serbia in zero year), Goran Marković, Serbia, 80 minutes
21:00 The closing ceremony of the festival in MC Pavarotti

The development and sustainability of the civil sector in the region

Sustainability of non-governmental organizations and civil associations is one of the key issues for the development of the civil sector. Although, these organisations are mostly financed by member fees, donations and voluntary work given by its members, those who wish to conduct more significant projects in the local community or in the region must spend a great deal of time and energy on fundraising, which includes the acquiring of their own funds, collecting donations and subsidies and entering into partnerships.

Unfortunately, the sustainability of the entire sector depends on the will, the initiative and the support of international organisations. This leads to a very high level of instability in the functioning of non-governmental organisations (which has been already proven by the partial withdrawal of the Soros foundation from the scene, after which numerous non-governmental organisations fell into a true existential crisis). A greater sustainability of this sector could be achieved through systematic legislative support to the non-governmental organisations. For example, such support might give donors to this sector the right to tax reductions but also give the right for non-governmental organisations to develop commercial activities. Such forms of help are areas which the civil sector could lobby for, both in Parliament and in Government.

Exit theatre logo

Case study: Theatre EXIT

Theatre EXIT was founded in 1993 in Zagreb, as a non-governmental organisation with the goal of promoting alternative and experimental theatre. During its work, it has managed to transform the audience structure, mainly attracting younger visitors, nurturing a familiar expression and style. The use of a former cinema space, located at the Centre for culture, gave the possibility to revitalize an urban space that, in the mind of citizens, has been thought of as unattractive and distant from the city centre. Winning numerous domestic and international awards, EXIT has placed itself as one of the leading Croatian theatres. It has increasingly gained a reputation for being a self-righteous city theatre that also sets a standard for success with regard to other institutions of this type, especially in regards to generating revenue from ticket sales.

Cultural action by the civil sector: methodical goals and work tasks

Goals:
- Determine areas and forms of intercultural action in which non-governmental organisations have most success and in which they have the broadest influence on the entire community.
- Develop a need for self-organisation aimed to resolve urgent needs of certain communities or groups
- Dispel the sense of helplessness, passiveness and the sense of having no possibility for prosperity especially, as far as, younger generations are

concerned. Aim to develop personal capabilities, interests, knowledge and skills of importance for the broader community
- Enable an insight into the importance of networking and connecting different non-governmental organisations and their initiatives for the purpose of more effective action in private and public sector collaborations.

Tasks:

1. List the most important non-governmental organisations in your area.
   Assess which activity is important from the aspect of intercultural dialogue and why?

2. Assess (in percentages) how many people in your community and to what extent participate in the work of civil initiatives and organisations?

3. In which way could your non-governmental organisation enter into a partnership or dialogue with the public or private sectors? What would you ask of them and what would you offer them?

Key words:

Civil society (the civil society, the non-profit sector, the third sector) is a society of citizens and their associations, as well as, the groups of their associations (network). The term civil society links civil rights, civil associations and the public into one common field.

Civil association is a free gathering of people around a certain project, idea, or activity, which is registered and functions as an independent economic agent.

Non-governmental organisations are also gathering citizens around a certain project, idea, or activity but their significance surpasses the interest of only the gathered people, probing into the field of public interest. They are often formed in the domains in which the state also leads a certain program policy (health, ecology, culture, etc.) with the intention of influencing it or realizing projects that are neglected by it.

Literature

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- Patrice Canivez. To raise a citizen? Duriex, Zagreb, 1999

IV STRATEGIC MANAGEMENT AND INTERCULTURAL PROJECTS

Strategic approach to the development of non-governmental organisations

The introduction of management and marketing methods into the work of non-governmental cultural organisations is a demand caused by the contemporary era. Both the cultural and entire civil sector are expected to operate with transparency, sustainability (that is, profitability) and effectiveness in their actions. Therefore, the activists of the non-governmental sector must gain adequate knowledge regarding strategic planning, public marketing, mediation, socio-cultural animation, etc.

For the creation of long-term strategies, it is necessary to research the environment, problems and needs of the social community, as well as, the sector as a whole, in order to avoid overlapping of projects and in order to choose adequate, complementary partners. In order to situate an organisation or its projects into the more extensive regional co-operation processes, it is also necessary to research the tendencies that prevail in cultural development, international programs, initiatives and ideas.

Strategic planning should provide that non-governmental organisations respond to the following questions:
- What will be our program orientation (program profile, identity…)?
- What will be the programs, actions and activities that can be achieved through our own efforts?
- For whom are our programs intended and which needs do they satisfy?
- What kind of relations will be established towards other sectors and what do we expect of them?

In strategic planning, key elements are vision/mission; goals, programs and activities; as well as, evaluation criteria and methods.

THE VISION: is a statement of value, aspirations and values of the group that formed the non-governmental organization. It should indicate the long-term desired aim to be achieved. (*"To see and feel the future"*)

THE MISSION: defines the basic purpose of a non-governmental organisation and should rarely change. The mission presents a starting foundation for the expression of goals and tasks.

The Mission of a non-governmental organisation should include

1.   basic philosophy in a concise sentence or, in the form of a short paragraph.
2.   unique and recognizable concept, unsuitable for any other association;
3.   view exciting and inspiring for the activists, as well as, for the public.

Understanding the mission leads to the achievement of an internal coherency within the organisation, as well as, an acceptance of the organisation within its surroundings.

THE GOALS: state the expected results or the point were the organisation wishes to reach. The goals give a framework within which decisions on programs and activities are made. The goals are always stated for a certain period and present a starting basis for measuring and evaluating achievements. They can be long-term and/or short-term.

The concept of **strategic development and a strategic plan** should be the foundation of the process of decision-making, since the program policy and activities of non-governmental organisations in culture require a selection between different options and different tasks that need to be achieved during a longer period. Each work method and program activity should be in accordance with the basic strategies of the non-governmental organisation.

The strategic plan should reflect the relation between the organisation and:
- culture and artistic creation
- the local community and its needs
- the participants and the potential participants of the organisation's programs
- the state, the local and/or regional administration (authorities)
- the temporary and permanent employees: other organisations, cultural institutions, artistic associations and mass media

In the process of creating a strategic plan it is often recommended to implement a method of strategic analysis, in order to define the place of the organisation in its surroundings and develop a sustainability strategy. The most well known method of strategic analysis is the SWOT analysis.

The word SWOT presents an acronym (beginning letters) of four English words: *Strength*, *Weaknesses*, **O***pportunitie***s,** and *Threats*. In order to determine the internal strengths and weaknesses of the organisation, as well as, the possibilities and threats that may come from its surroundings, the analysis (apart from evaluating the work and the program of the organisation, as well as, the reasons and justifications for its actions), intends to give an answer as to the concrete contribution of the NGO in a certain moment and in a particular environment.

At the same time, it is necessary to define many of the external and internal factors - objective and subjective - which will be subject to analysis.

External factors include:
 - traditional cultural surroundings (public opinion, cultural level of the majority of the population, cultural models and lifestyles of the population…)
 - cultural offer or programs of the non-governmental sector
 - management means and the reputation of the third sector

- identity of the city and the capacities (resources) of the local community including natural and other surrounding resources, economic resources, media, educational network, financial sources, etc.

Internal objective factors include:

- technical potential (computer equipment, audio-visual production equipment, etc.)
- financial potential
- conditions in terms of space (location of the headquarters of the NGO, its size, its position in the city fabric, etc.).

Internal subjective factors include:

- existing staff – their competence, knowledge, and skills
- interpersonal relations and means of communication and functioning
- activists' attitudes, values, and opinions.

A strategic plan must pay attention to overall problems and relations in the social community: from the public system of authorities (the local assembly and the government) to the educational system, to the mass media system (arguably the most powerful mean of influence and delivering messages). This is important because these factors present a basis for the establishment of cultural needs and habits, as well as, inter-cultural understanding and tolerance.

In Annex number 3 of this manual, page 87, there are 8 strategic tables that can serve to define a strategic plan for development. All activists of the non-governmental organisation must be included in the process of its creation since it must reflect the values and the aspirations of everyone, as well as, the realistic capabilities and capacities of the entire organisation. At the same time, this is a key element that enables the realisation of everything that has been stated in the plan since everyone involved will feel responsible for its implementation.

The strategic plan must also clearly state key strategies for capacity building of the non-governmental organisation (i.e. techniques to be used for fundraising, management, leadership, delegating of responsibilities, etc.), as well as, the key strategies for program action (networking, partnership, educational programs, development of commercial programs and services, etc.). It is necessary to place a special emphasis on the introduction of project logic and the development and forming of inter-cultural activities and dialogues, which would be as participatory as possible, that is, they would include the greatest possible number of individuals from diverse social groups.

In the Annex number 4, on page 95, there is an introduction to a short-term strategic plan written for the Centre for Contemporary Art in Sarajevo, which will serve as an example of their creation and later use in practical work.

Outlining and forming intercultural projects

a) Project management

A project is an idea designed in the form of a process that leads us to a certain result.

What are the basic, common characteristics of the project, regardless of its conceptual essence?

1. All are oriented towards the achievement of a certain goal (which means that a hierarchy and a structure of goals and tasks are necessary).

2. A project is a system - it assumes the conducting of interrelated actions (related to the total identity of the organisation, but if its volume and significance surpasses the organisations' capabilities the project may be too great of a burden for the organisation)

3. They are of a determined duration – a precisely determined beginning and end (on the Grant cartogram, it should be precisely stated what is the exact beginning and what is the exact ending of each expected activity, the way they succeed one another)

CILJEVI

	sedmica 1.	sedmica 2.	sedmica 3.	sedmica 4.	sedmica 5.	sedmica 6.	sedmica 7.

zadaci, aktivnosti

--VREME-----------(dani, nedelje, meseci) ⟶

▮ planirano

▯ realno
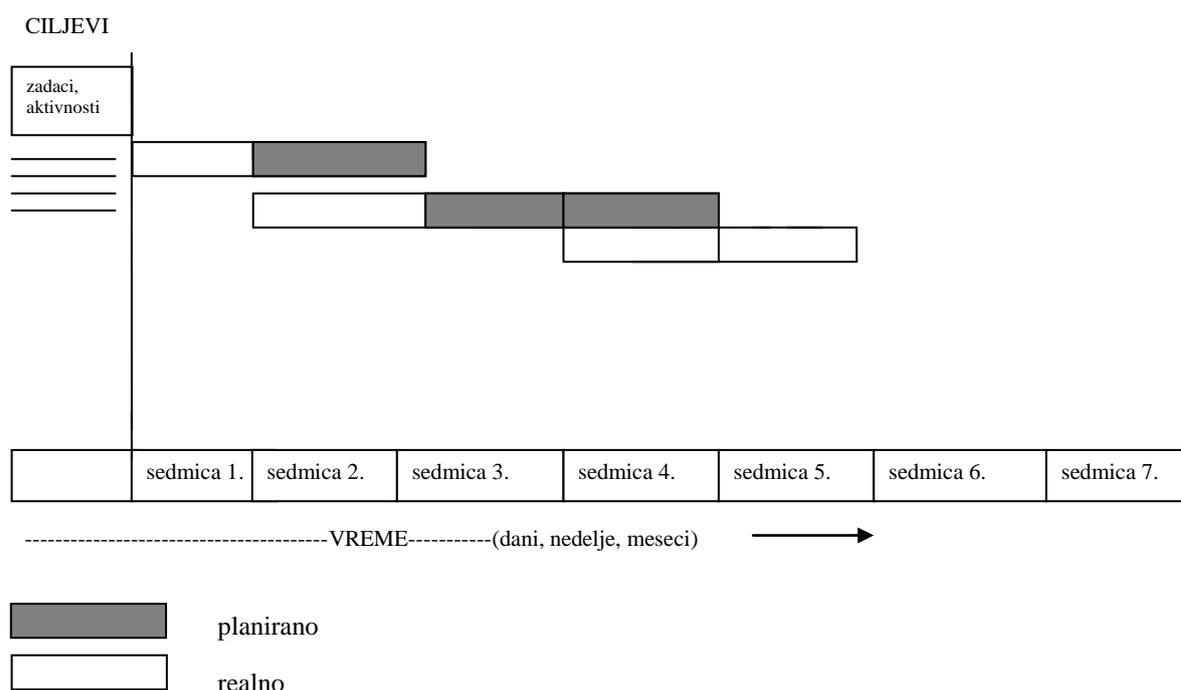
4. Each project is, to a certain degree, simple and unique (at a time of constant change of organizations and the environment, not one project should be repeated without having adequate solutions that would serve as a response to the newly created situations. Thus, there are no standard projects and solutions that could be mechanically undertaken from year to year, or from one environment to another)

5. Each project equally includes both the process and the result – and it often happens that the process is, in itself, both an aim and a result (particularly in dealing with intercultural dialogue, where the very process of establishing the project, and the process of its undertaking, could be more important than the public presentation of results in form of a book or an exhibit)

6. An NGO project exerts a greater significance of effective management (the sensation it makes in the public and the changed state of the environment) than mere insisting on efficacy, which is a primary factor in cultural industries.

The life cycle of a project

I Outline	Enthusiasm
II Planning	Expectations
III Realization	Disappointment, then panic
IV Control	Search for the guilty party
V Evaluation	Punishing of the innocent
VI Termination	Praises and honours for those who did not participate

There is no theory that could teach us how to create an outline/concept – how to become an author of a project. However, project management teaches us how to manage a project, whether we are its creator/author, or we help a group of activists to realize their idea. The management of the idea is the basic area of project management. In the stage of management, it is necessary to define: the mission (the purpose of the project), its main goals, but also the long-term goals that would leave room for new projects in the future and the basic program outline of the project. Within the framework of this stage there exist several sub-stages:
1. identification of the problem,
2. setting goals for the project,
3. evaluation of own capacities,
4. definition of the project task.

If the project is more complex, this stage will have a few more sub-stages:

5. setting the methods to achieve actions
6. development of a test or an experimental stage (pilot action)
7. defining a solution – the final definition of a project.

The project plan should include a map of the institutional framework of the project (the legal status, relations with co-operating institutions), selection of the basic strategic options and methods of project realization along with definition of disposable resources (staff, material, facilities, time) and identifying any possible obstacle and the means to surpass it.

The planning of a project, as stated, can be done according to the methodology of strategic planning or, by implementing time planning methods. This can be done by planning the staff, material needs, budget and, according to these, the fundraising

tasks within a time-scale that is in accordance with the basic plan for the realisation of activities.

In order for a project to be executed, it is necessary to come up with the resources – therefore, to conduct the *fundraising* for the project is an important element. It usually requires that the project co-ordinator write numerous requests (to the Ministry of Culture and the city authorities in charge of culture, as well as, foundations, etc.), and letters requesting sponsorship from potential donors.

b) Structuring a request for subsidies - letters to foundations or to ministries

1 *Summary* (clearly and concisely states the project in one paragraph: the name of the project, the place of action, the time of realization, the advocates and the target groups)

2 *Introduction* (describes the qualifications and the credibility of the submitter of the project)

3. *Problem statement* (describes defects in the society and in the cultural life and gives the proposal on how to eliminate these with this project)

4. *Goals of the project* (with an emphasis on compliance with the goals of those from which the funds are sought)

5. *Project realization methods* (strategies for project realisation, with or without help of financiers)

6. *Evaluation* (a plan of when and how the project will be evaluated and the indicators which will be used)

7. *Budget and future sources of financing* (all costs are clearly defined, as are the source and the mean by which, apart from the subsidy of this body, the funds will be acquired in the future).

The project realisation includes the culmination of teamwork. It is the most stressful period in the life of a project co-ordinator. Control is paramount during the various stages of realisation and especially in its final phase (during the festival, a few days during and after the opening of the exhibit, etc.) - everyday briefing meetings of the whole team are advised. This is a means of permanently controlling the processes of realisation.

At the moment of the project's termination – the public presentation – the work on the project does not stop. Then, it is necessary to consider the next task: the evaluation of the project.

Evaluation of an intercultural project

The evaluation goal is to assess, as systematically and objectively as possible, the relevance of the project for cultural and artistic life and the creation of inter-ethnic dialogue within the given environment. At the same time, the effectiveness of the project, in comparison to its goals, especially its influence on the desired target groups, will be examined in detail.

Evaluation of the socio-cultural and the cultural-artistic projects is, therefore, primarily related to the quality of the project's program and its effectiveness and then on the efficacy of the management and the achieved profitability of the project.

In the evaluation of the program and its quality the following will particularly be taken into consideration:

a)   achieved influence on the quality of communication, dialogue and development of tolerance
-    effects on primary target groups
-    effects on secondary target groups – the analysis of the media interest and PR activities,
b)   cultural and artistic quality of the program (innovations in the approach, methods…),
c)   quantity and balance of the program in relation to the planned one,
f)   achievement of specific goals of the project.

Evaluation of the project management relates to:
 - planning - time efficacy
 - budgetary balance (cost-effectiveness)
         *diversity of source funding
         *reliability of the sources
 - teamwork and its effectiveness
         *quality of teamwork
         *an adequate distribution of roles and tasks
         *pleasure derived from working
         *contribution of team members

In Annex number 4, an example of a form used for the evaluation of the education project (on the basis of which this book was created) has been given. This evaluation, which was an attempt to not only assess the quality of the project (seminar) in itself but, also to assess educational needs and interests of this and future target groups. To a large extent it influenced the selection of topics and contents that had an influence on the complete structure of this book.

To live in the future: methodical goals and tasks

Goals:

-    to note the importance of strategic management and planning for the development stability of non-governmental organisations especially, in changeable political, economic and social conditions;

- to enable the activists of non-governmental organisations to create a long-term development strategy, as well as, a strategic plan;
- to develop the projects capabilities based on an insight into broader cultural development tendencies, needs and resources in the local community, as well as, the capabilities and capacities of the organisation itself;
- to create preconditions for conducting an evaluation of the complete organisation management, its programs and projects, as the basic instrument of sustaining and improving quality;
- to master basic skills necessary for the process of acquiring resources (fundraising), as well as, those important for insuring the missing funds of both individual project and the total regular functioning of the organization, e.g. through self-generation of revenue (tickets, services, additional activities, etc.)

Tasks:

1. Make a SWOT analysis – and position your organisation in the local community
2. Make three Requests for funds by writing a proposal and letter of request for an inter-cultural project being lead by your NGO.
   Contact, using different language, the following:
- the municipality and the Ministry
- a foundation
- an economic agent

3. Evaluate one of your projects using the listed parameters (in addition to the necessary accompaniments related to the specifics of your project)

Key words:

Effectiveness – the degree to which a certain project and action achieves the goal of its realization. It is an impressive result, effect and outcome of a given activity and of great significance for the population or, a certain social group that the project is aimed at.

Efficacy – the speed and accuracy of achieving goals; completed, desired and planned results, particularly, in relation to the invested resources, staff, technical equipment, budget and time.

Evaluation – a critical assessment, systematic and objective, of the degree to which the desired goals of the organisations have been reached, of the development/capacity building project of the organization, or of an individual program – its effectiveness, as well as efficacy and the quality of the total management.

Budget – The financial plan for conducting a program or activities during a certain time period (most often a period of one year). It is a systematic economic plan for a certain time period. In the field of management, a budget signifies a precise allocation of the resources of an organisation, which indicates in what manner, or for what purpose, the resources will be used, the structure of setting funds aside and the principles used for the acquiring of resources and for their allocation.

Goal (the goal, objective, target, aim):

- *the long-term goal* is the aspired achievement , that is, the desired state towards which the activities and the resources are directed and which does not necessarily need to be achieved;
- *the objective* can be partially accomplished during the planned time period and relates to a somewhat more specific action than is the case with the previous term. It includes the description of the desired action, the volume in which this action should be achieved, the time period in which the achievement of the desired action is expected, the place and the persons to which this action relates to;
- *the intermediary result* (target) during the process of achieving the long-term goals and the mid-term objectives, it is often more specific and it is usually quantified, with a certain time period in which it is expected to be achieved.

The decision-making process – the steering function of management and public administration is the most important part of the management process. Decision-making means choosing between different possibilities and is conducted in several stages: identification and evaluation of possibilities and making a definitive choice that is then materialised through a decision. The process of decision-making in public administration requires transparency of both the work and the process (mechanisms, commissions, etc.).

Planning – decision-making in light of its effects in the future. Therefore, planning can be defined as the process of deciding how to make the future better than the present, defining the changes necessary to achieve certain improvements and determining the means of implementing these changes in practice.

Strategy – a broad spectrum of activities conducted in order to achieve the established short-term and/or long-term goals. The strategy includes identification of adequate moments for intervention, determination of the means by which the inclusion of other sectors is ensured, particularly the public as a whole, the determination of the spectra of political, social, economic, steering and technical factors, significant for the accomplishment of goals, restrictions that might be encountered, as well as, for finding the means to surpass them.

Strategic planning – The group of methods and techniques with which an organisation plans its long-term development, starting with the needs and the potential of the environment, as well as, its own potential and capabilities. Also planning should take into consideration the future social changes that can threaten it and its own organisational weakness. It presupposes feasible, interconnected goals, as well as, strategies, means and resources for their achievement.

Literature:

- M. Dragićević Šešić and Branimir Stojković – Culture, management, animation, marketing, CLIO, Belgrade, 2000

- Tomislav Šola – Marketing in museums or about virtue or how to proclaim it, Croatian museum society, Zagreb, 2001

- Giep Hagoort, Art Management: Entrepreneurial Style, Eburon Publishers, Delft, 2000

V INTERCULTURAL MEDIATION AND DIALOGUE IN MULTIETHNIC COMMUNITIES

Non-governmental organisations in multiethnic environments have, as a special and permanent task, the goal to promote dialogue and communication between the different groups. Thus, it is necessary that all the activists of non-governmental organisations master the methods and the techniques of intercultural mediation. The purpose of inter-cultural mediation is to create the pre-conditions for mutual understanding, exchange information, artefacts, values and, as their ultimate goal, to enable common projects that would promote cultural diversity as a special value.

In the context of Bosnia and Herzegovina, it means work to surpass prejudices, lack of comprehension of others, their values, needs and aspirations as well as attempt to provide conditions for co-operation between different ethnic groups. Successful mediation would provide further development of collective projects. Instead of undermining the cultural differences of the groups and individuals these projects would establish inter-relations and tolerance between them.

Therefore, intercultural mediation deals with:
- intra-group relations within the framework of a multi-ethnic non-governmental organisation;
- mediating the values and ideas that this group wants to promote in the local community between the different population groups through socio-cultural animation;
- diagnosing the problems and conducting a dialogue on how to resolve them through processes of public communication (by raising awareness) - creation of a public platform;
- exerting pressure on public and social authorities in order to find concrete solutions and introduce adequate procedures into the processes of decision-making at all levels;
- creating conditions to raise discussion above ethnic identity and enable a discussion on problems of wider regional and European significance;
- promoting the rights of the international community to participate in the regional and local processes of inter-ethnic communication especially, when establishing standards relating to the decision-making and communication processes.

Thus, the activists of non-governmental organisations enable the inclusion and co-operation of members of different ethnic groups in activities that are of importance for the general public, without discrimination along any line (ethnic, cultural, social, gender, educational, generational...)

In order for the mediation to achieve its full effect, organisations often choose a central communication space, a public space or a media space as a platform from which the meeting of different ethnic groups can take place. This is especially important in the first stage of their work, when there still exists distrust between the ethnic groups and the public sector institutions are ethnically divided. Thus, the observed problems are not only studied through the course of work, analysed from the point of view of all groups but, are also publicly exposed. Becoming visible, the

public authorities can no longer continue to ignore and neglect them. In this way, repressed social conflicts, which cause apathy, fatalism, helplessness and even fear, are brought into the public eye and through a negotiation process within the civil sector, proposals and solutions are given, which can then be imposed on the public authorities and the broader community.

Thus, the instruments and methods of mediation are often street theatres, carnivals, installations projects, murals and sculptures in the public space, as well as, media feuilletons, debates, series of interviews, etc. On the other hand, they are preceded or followed by numerous workshops – i.e. those forms non-governmental organisation's action that give the possibility for direct contact, information exchange and also for conflicting opinions concerning common problems to be heard. In the process of mediation, there are no clear forms of diffusion of culture, such as exhibits, plays, film productions but, they have to be combined and complemented by the workshops, platforms, discussions, animation actions, theatre participative forms (like Boal's theatre of the oppressed – the theatre of confrontation) and in more recent times, by marketing techniques, such as public campaigning, advertising, etc. These methods can also be used during education for admitting and accepting differences (diversity awareness training), by which a community is gradually taken from rejecting others to a degree of inter-cultural communication, equal dialogue and co-operation with others.

Degrees of intercultural competence of individuals and groups

Social Integration
Intercultural behaviour and attitudes
enable an individual to integrate differences

Adaptation
Enables sympathy with individuals, members
of other ethnic groups, the capability of understanding
the perspective of others, comprehension
of the values of others

Acceptance
Accepting differences in behaviour and acquiring
value differences. Acceptance of the validity of the way
of thinking and the perception of the world of others.

Minimizing the differences
Covers up and trivializes cultural differences. Focus on the
similarities between groups.

Defensive approach
Uses negative stereotypes, presumes that their culture is superior and
sees the other as a threat.

Rejection
Seeing the culture of the other as totally insignificant,
"unhistorical", anti-civilization, etc.

(Source: M. Bennett: The developmental approach to training of intercultural sensitivity, *International journal of intercultural relations*, n. 10, 1986, pp. 179 - 196)

www.danas.org

Case study:
The show "Bridge" of the Radio Free Europe from Prague, which is edited by Omer Karabeg, is a typical example of mediation that does not deplete in the beginning, a precisely determined radio show form. In order to achieve a genuine effect, the show is reprinted in different environments and media of the countries of former Yugoslavia (Zarez (Coma), Zagreb or Danas (Today); Belgrade, etc.), and then, it initiates debates, panel discussions and new projects through which the observed problems are further discussed. For example, this show was the first one to introduce the subject of collective guilt of individual peoples for the committed war crimes in war conflicts. After that, there were numerous reactions from both the radio listeners and the readers of these papers. As a result, many institutions and non-governmental organisations raised these questions within the framework of workshops and platforms and this subject, which became widely present, finally lead to a reaction of the authorities (thus, in Serbia and Montenegro, the Government formed the Commission for truth and trust).

Sociocultural mediation and decrease of social distance

Transitional period is followed by a sudden impoverishment and stratification amongst social groups. Impoverished social groups (pensioners, workers without work or with very low wages, officers, educational workers...) withdraw from the public scene, stop being visible and active in the social life because they are fighting for survival or, even, feel ashamed because of their degraded social position and sense of helplessness. On the other hand, the new rich class, often without any knowledge or skills necessary for appearances in public and even less ability for genuine participation in the public life, irritate the public with unscrupulous demonstrations of their economic power. In many areas, by buying the media and the music production companies, they promote trash and bad taste, gaining great social power at the same time. The paradox is even greater due to the fact that this production is actually directed towards the most impoverished classes of the population, giving them the possibility for a temporary escape from their everyday life.
There is an increase in the social distance and the sentiment of social marginalization and exclusion. There is a disappearance of manifestations and celebrations organised by the public sector in which all the inhabitants of a certain area, without any differentiation, would participate. Consequently, it is the civil sector that has been left with the responsibility to develop new mediation programs that would, not only bring together different social groups and integrate the community, but would, at the same time, also develop the critical awareness and give the underprivileged groups a possibility to express their opinions, become visible and actively engage and free themselves in the processes of social communication.

Case study: Carnival in Novi Vinodolsk

Photograph: Ivan Balažević, Novi Vinodolsk

Note: The last day of Shrovetide, before the very fast of Lent, the inhabitants of Novi Vinodolsk take Shrovetide down in order to try him (and then burn him) for all the misfortunes of the past year

The carnival brought the whole town and all the social groups together for the celebration that is, on the one hand, rich with elements of social critique (mostly of local significance) and on the other, with jolly obscenities that the people in the parade, men, women, old and young alike, sing out and express with their appearance and behaviour.

As the basic means of mediation, the following often appear:

- Information and media resources
- Establishment of projects
- Direct exchange of experiences (seminars, workshops, counselling, debates)
- Artistic interventions
- Use of city facilities and suburbs
- Organisation of city demonstrations/manifestations and celebrations

Forms of intercultural mediation:

a) *Mediation directed towards the broadest population groups*
The goal is to promote the ideas of social and intercultural tolerance of an open society, frequently using media that are most present in public life, such as local and regional radio and TV networks, billboards and artistic interventions in the public space.

Thus, in Sarajevo, the "Meeting Point" project was held, in which the space of the locomotive repair shop of the Old hamam, turned into the Art Centre summer cafe Ćulhan, offering a dozen artists the chance to give their view of life in Sarajevo with regards to the collective memory of its inhabitants. In this way, the visitors who belong to the most diverse groups communicated amongst each other in this newly established public platform and re-actualised their relation towards the city, its history and population and were, at the same time, faced with key problems for the country as a whole.

One of the works, the installation of Alma Suljević: The Cancellation of Truth deals with the fact that there are still 3 million mines in BH. The author is symbolically removing mines from the original mine maps laid out on the floor of the Ćulhan. Than, she ritually writes out her traumatic memories around the maps and marks the houses in which lived her friends, relatives and loved ones. The artist brings the entire concept of this long-term project to a more radical level by going out to the real mine fields where she collects some earth, packs it in bags and sells it for the purpose of resolving this great and lethal problem of the country.
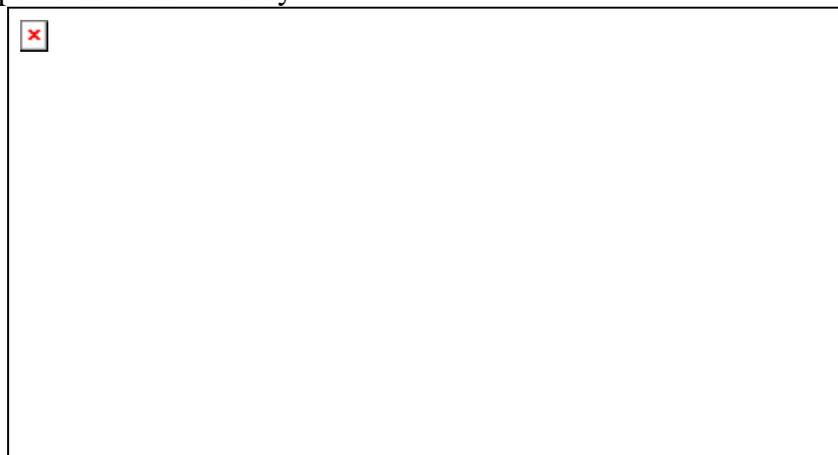
b) **Mediation directed towards establishing dialogue and cultural exchange in a situation of discontinued inter-ethnic links in the region:**

The goal is to link NGO activists, intellectuals and artists who, in different environments, belong to complementary intellectual and artistic circles and are also bonded by a common interest directed towards surpassing prejudices, hate, isolation and all other obstacles established during ten years of transition and war on these territories.

This process of linking is often realized through professionally more concentrated expert projects, e.g. by linking publishers via production and distribution of books. An example of such an initiative is the assembling of three publishers (Buybook from Sarajevo, Durieux from Zagreb and Otvoreni kulturni forum (Open Cultural Forum) from Cetinje) for the purpose of publishing literary works of one author from each country (Muharem Bazdulj from Bosnia and Herzegovina, Dalibor Šimpraga from Croatia, Balša Brković from Montenegro, and Biljana Srbljanović from Serbia) in one group edition for the year 2002. In this sense, book fairs, film and theatre festivals, various workshops, seminars, etc, are equally important. However, a number of projects hold regional linkages as the exclusive goal of their existence (e.g. δalCanis, a magazine on the culture of the region that is published in Ljubljana, Balkan umbrella, an art magazine printed by Remont from Belgrade, etc.).

Case study: "The idea of *Sarajevo notebooks*" arose as a result of the initiative of a group of distinguished authors and intellectuals from the entire territory of ex Yugoslavia. The fall of the common state was followed by a complete termination of communication between its former cultural centres. The nationalistic elites, who had their ideologists precisely in the literary circles, imposed a "language of hate" as the desirable model of relating towards the cultures of neighbouring, not so long ago so-called "fraternal" peoples. After the wars on the territory ended, the state of "cold war", as far as, cultural links are concerned was and is still maintained: the cultural market is established slowly, the circulation of books, theatre performances, films, CDs, print press is intentionally obstructed by various restrictive legislative measures (and even more by restrictive practice); visits of artists are made more difficult because of the rigorous visa and work permit regimes.

The group of writers commenced *Sarajevo notebooks* with the intention to reject the idea of authentic national identity proven only by emphasizing the differences between neighbouring cultures and creating artificial barriers to obstruct the circulation of ideas and people. They promote the idea of normal communication among cultures and individuals, convinced that by doing so they enrich their own cultural identity and help create the conditions for making the territory of ex Yugoslavia become a region of fruitful reaping, cooperation, and tolerance, and thus, neutralizing the dangers of having those conflicts resurface.

Sarajevo notebooks are intended to provide an analysis of the processes that marked the previous years; it is impossible to avoid the subject of war and responsibility for crimes. However, although the discussion on guilt for war and crimes, especially concerning literary responsibility, is the inevitable subject of every gathering around a

common magazine platform, this should not be the only topic to be discussed by these publications. Above all, the discussion should reflect the intention to deal with the affirmative aspects of cultural communication of South Slavic cultures: for example by presenting literary works of the best writers from this area - both those whose books we know well, have read them with joy and passion and felt them as an important part of our cultural formation and those younger authors, who have established a place for themselves as international literary stars, whose works are translated into many languages, but mostly unknown to the neighbouring cultural areas because of the cultural barriers set up to prevent cultural communication.

The authors' works are published in the original language of the author (Bosnian, Montenegrin, Croatian, and Serbian), while the works in Slovenian, Macedonian and Albanian will, apart from the original language, be published in one of the above mentioned four languages.

Velimir Visković
The President of the Editing board of the *Sarajevo notebooks*

Lettere da Sarajevo

SARAJEVSKE SVESKE

Les cahiers de Sarajevo

САРАЈЕВСКЕ СВЕСКЕ

Sarajevo skrivbocker   Sarajevos litteroe magasin

SARAJEVSKI ZVEZKI

Sarajevs litterära   Hefte aus Sarajevo

САРАЕВСКИ ТЕТРАТКИ

Сараевские тетрадки   Kirijeitä Sarajevosta

SARAJEVO NOTEBOOK

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Zdravko Grebo
Miljenko Jergović
Enver Kazaz
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Boris A. Novak
Mihailo Pantić
Slobodan Šnajder
Marko Vešović

Sekretar:
Zoran Mutić

NO
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2002

c) **Mediation directed towards dispelling inter-ethnic and ideological prejudices and exclusions**

War and conflicts have placed the region of South-eastern Europe into the centre of global attention, both as far as geopolitical and philosophical theory are concerned, and as far as the artistic-ideological interpretations of actual events. The events in Balkans have made an issue of both the Fukajama's theory of "the end of history", which predicted that the victory of liberal developmental and democratic paradigm has been completed, and that nothing important of global proportions, in historical sense, will be happening, as well as the Huntington theory on the conflict of civilizations, which suggests that, on the global level, between them exist unsurpassable gaps and that these are the source of constant tensions and conflicts. A great number of intellectuals and artists, in both the region and in the world, intended to, through their projects, bring into question both these theories and the enrooted prejudices on the conflicts of cultures and ideologies, as well as, to subject the assumptions and images on world domination and division of powers to re-examination.

Case study: Thus, the AES Group from Moscow, during its performances in different cities of the world, creates virtual images of the "future", reflecting phantasms, fears, and prejudices towards the "Other" (most often, presenting the fear of Islam in the Western civilization: Georges Pompidou - Bauborg in Paris covered by Arabic rugs, Statue of Liberty in New York wearing a veil, etc.). In Belgrade they have created a series of postcards, which reflected the fear of Serbs of the Albanian birth rate and territorial expansion.

On the other hand, artists such as Mrđan Bajić attempt to re-examine the ideological values and postulates on which Tito's Yugoslavia was founded upon, as well as, their transformation during the nineties. Within the framework of the Jugomuzej (Yugomuseum) project, he "builds" about thirty artefacts – museum objects, by which he reminds us of the fundamental symbolic bearers of the idea of self-governing socialism, such as: "dinar" (ex-Yugoslavian currency) with the figure of Alija Sirotanović; lathe from Brioni where Comrade Tito worked; Jovanka Broz, plaster relief; mountains and rivers of SFRJ (Socialist Federal Republic of Yugoslavia), the work of students from VII3 (grade 7, class 3) of the elementary school "Gavrilo Pricip" given as a gift to Josip Broz Tito on the occasion of his selection to be the honorary member of SANU (Socialist Academy of Arts and Sciences); the reaction of the football players of [rival] teams Hajduk and Crvena Zvezda at the news of Tito's death on the Poljud stadium in Split. On the other hand, all these artefacts have been complemented by additional symbols from the time of the fall of the country, such as the suit in which Slobodan Milošević last visited Kosovo, the typing machines on which the SANU Memorandum have been typed, timbers taken from the road Obrovac-Knin, burnt roof beams from the houses in J.J. Strossmayer street in Vukovar, etc.

Mrđan Bajić: 000009...Lathe
140x100x80 cm 1999.
Marble, glass, neon, lathe from Brijuni on which Comrade Tito worked
18 photographs made by I. Eterović from the book "Tito's private life"
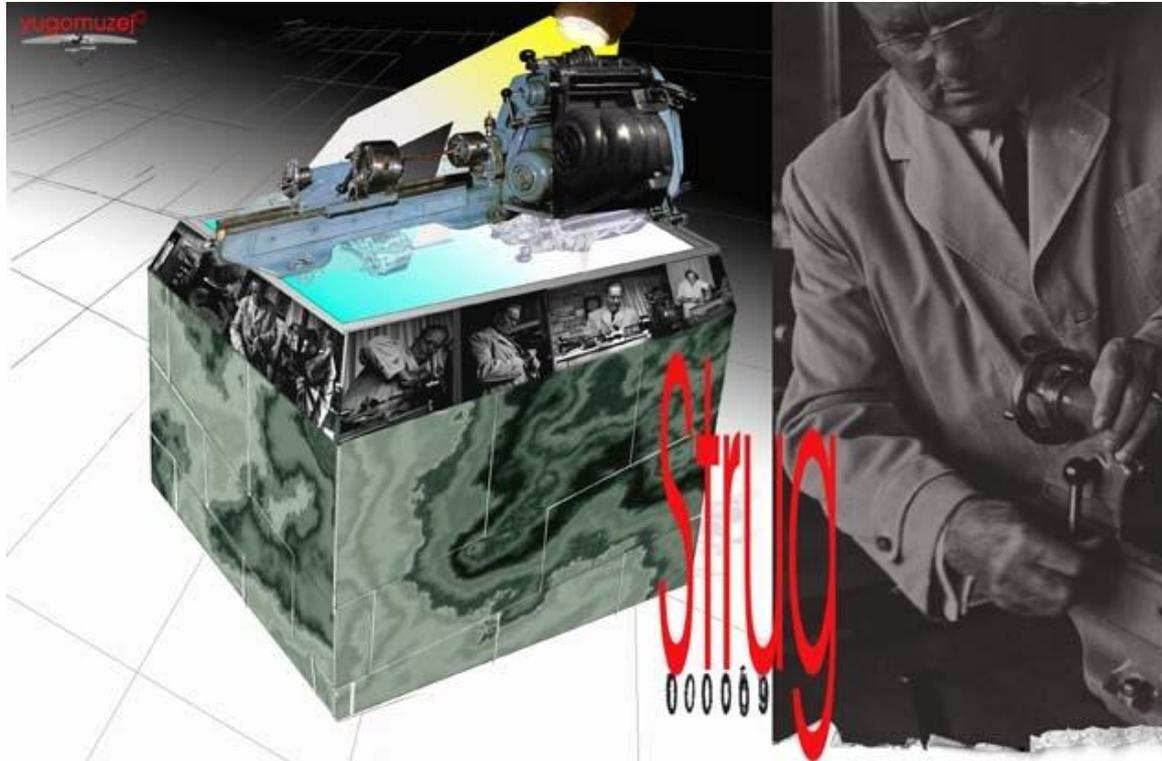
d) Mediation between different cultural models

In this case, mediation is directed towards the linking of individuals and groups that belong to and generally represent one of three dominant cultural models. On the one hand, there are individuals who in an active and therefore creative way, contribute to increasing the total *fundus* of the so-called elite forms of art and culture, or are, related to their reception. On the other hand, there are individuals and groups to whom forms of mass culture are the most important (film, popular music, video creativity, comic books, fashion, etc.), while the third group consists of those who still, to a greater or lesser extent, remain linked to the forms of so-called traditional culture (folk celebrations, folklore creativity, people's habits, traditions, and so on). This type of mediation often attempts to achieve not only the linking of all three models within one concept but, also their hybridisation (collage creation, simultaneous intertwining, quoting), decontextualisation or inventive recontextualisation. The final goal is communication and special linkages between individuals and groups around shared contents for which, at least potentially, each one of them feels acquaintance and familiarity. The innovation and unexpectedness of "shifting views" should lead to a better understanding of the dominant model to whom the individual or a group belongs but, also to the acceptance of coexistence and values of other models, which are, in the present time, never pure nor completely divided.

Case study: Vladimir Nazor library, located in the suburb of Zagreb called Vrapče, in March of 2003. An exhibition called "Jeans!" The exhibit was an attempt to show the different cultural aspects of this garment: The road of jeans from work pants to high fashion designer table; jeans in literature (so-called prose in jeans) and art (Andy Warhol, Peter Blake, Vlado Martek, Stefan Lupino); jeans today (the newest Levi's Type 1 Jeans), jeans as an object of individual creativity (interventions done on jeans – dying, cutting, drawing, etc.); jeans in pop music. The slogan of the show repeated the words of the German author, Ulrich Plenzdorf: "Jeans are an outlook on the world and not pants!" The author of the show was Ružica Cindori, while the display of the exhibit was prepared by Željko Vrhovski.

Case study: In her work, the sculptor from Zagreb**,** Sanja Sašo, systematically deals with the interrelation of rites, rituals, and folk traditions. Thus, in April 2003, she organized a happening called "Zmajev krijes" ("The dragon's bonfire") on the Talaščak hill in Hruščevac Puščanski, beside Zagreb. Numerous people from the town itself participated in the event, while visitors from Zagreb came by a special bus. "People are again extremely into meditation, anthroposophy, bio-bread, eco-meat, ethno music and survival camps. Some dwarfed primordial forces in us are screaming and want to take us out of this jungle of disharmony, violence, roughness, isolation, death. Very simply: hill, fire, the date of Saint John is coming closer; St. John killed the dragon. At the temperature of 1-5 degrees Celsius, we cut the yellow willows beside the rivers at the foot of Talaščak hill and carried them to the top. We pounded eighteen acacia stakes into the ground and around them we built a beast, the way baskets were once weaved. With the storm wind blowing, we finished it after two days, on Sunday, before sunset, when snow started falling. And then everything was resolved by a natural order of things: the inhabitants of Hruščevac Puščanski lit the fires for the day of St. John, KUD (The cultural artistic company) Hruščevec Kupljenski walked around the bonfires in traditional white outfits with green branches in order to challenge the green John. Joža Fa with his friends played on the corn gypsy songs for St. John's. Zoran Vukić and "Vrtileti" ("Turnfliers") juggled superbly with the fire, while the inhabitants and Boško were happy because a dragon appeared on their hill. The dragon should still be burned so that evil would be destroyed and summer entered with a clean slate. Sanja Sašo."

e) Therapeutic forms of mediation

Therapeutic forms of mediation are most frequently directed toward individuals who have certain health, psychological, emotional problems, damage and developmental delay. Sometimes, these are difficult traumas and disturbances caused by external factors: war, broken home, social and material imperilment, different forms of physical, psychological, sexual violence or abuse. On the other hand, these factors can also be of an internal nature: disabilities regarding intellectual and emotional development, speech impairments and disorders, the inability to adjust socially, psychological illnesses. In both cases, different methods of individual and group work are used, which often also utilize artistic forms of expression (e.g. painting, music playing, writing, acting) in order to give back the patient a sense of confidence, acceptance, relaxation but, also for diagnosing the degree and nature of the disability and developing the capabilities of the individual, through creative expression, he/she alone sheds light on, accepts and surpasses the fundamental problem or trauma. Unfortunately, war and wars destruction have particularly made this form of mediation relevant in the territory of Bosnia and Herzegovina and Croatia (children – victims of war; raped women; persons that suffer from PTSP – posttraumatic stress disorder, refugees and displaced persons). Mediation intended for these individuals often has extremely emphasised inter-cultural characteristics since it is directed towards accepting a permanent cohabitation of different ethnic groups and their members, whether they participated in the conflict or were war victims. It is also used to attempt to facilitate the resourcefulness of individuals in environments in which they live and which have been significantly culturally, ethnically, and socially changed.

Case study: Musical therapeutic program of the Music Centre Pavarotti in Mostar

MT

ODJEL MUZIČKE TERAPIJE
MUSIC THERAPY DEPARTMENT

Muzički Centar *Pavarotti* Music Centre

The Music Therapy Department at the Pavarotti Music Centre (PMC) offers a clinical music therapy service to the community of Mostar and surrounding areas. The children and young people who attend music therapy come from all over the Mostar area regardless of their ethnic or cultural background.

Each week, approximately 85 children, adolescents and young adults attend music therapy sessions. The music therapists work with all parts of the community receiving referrals from psychologists, social workers, speech therapists, teachers and parents. Close collaboration with various local institutions, organisations and projects is held.

The music therapy services include individual and group therapy sessions for children, adolescents and young adults aged 2-35 to address psychological trauma, challenging or aggressive behaviors, emotional/psychological disorders, psychiatric disorders, learning disorders, developmental delays, mental/physical disabilities, hearing/visual impairments, etc.

The music services also include family therapy, self-support groups for professionals, counselling and education of professionals. The therapists act as ongoing advisors, providing support to professionals, teachers and caregivers on matters relating to Post-Traumatic Stress Disorder (PTSD) and other areas.

Music therapy is based on the understanding that everyone has the potential to respond to and express themselves through music. Everyone can be drawn into active music-making to form a musical relationship with another person.

The music therapy techniques used include clinical improvisational models. Music improvisations are used as the chief means of assessment and treatment, whereby clients are encouraged to express themselves non-verbally through the spontaneous creation of music. In improvised music-making, the therapist will often accompany the client's music to provide containment and structure in the client's musical expression.

In the progress of therapy, the clients will be supported to verbally reflect on the created music, to acknowledge and express their emotions and to share their experiences with the therapists. The musical relationship will continue to help maintaining the essential trust for therapeutic processes between the client and therapist.

The therapists address the individual needs and strengths of their clients to encourage emotional healing and appropriate re-integration of coping mechanisms. Research has shown that the positive experiences that occur in a music therapy setting can lead to an increase in the client's self-esteem, an improved ability to have meaningful relationships with others, an increase in independence and growth in emotional expression.

Clients are seen in either individual or group settings. In group settings, the clients may develop their ability and learn with the therapist's support of how to communicate with others, to interact and relate with others, to listen to others and to develop their leadership skills.

All music therapists abide to ethic codes of confidentiality. What occurs during music therapy sessions remains confidential between the client, therapist and assistant. This confidentiality is crucial in order to build a trusting relationship through which therapy can develop.

The case of using therapeutic mediation in group conditions, where the main purpose and goal of mediation is precisely group communication and the establishment of contact among groups, is rarer. By using this form of mediation, the community's "repressed" problems, group or individual frustrations and neglected or suppressed subjects are revealed and made known. At the same time, there is an attempt to also find concrete solutions for certain, more lengthy social problems, usually via role plays and acting, through which a sense of self-esteem of certain social actors or entire groups should be awakened, as well as criticism and objectiveness in observing, considering and resolving these same issues. Certainly, the most well- known form of this kind of mediation is the already mentioned Boal's theatre of the oppressed.

Case study: Cultural confrontation workshop, Zagreb

Cultural Confrontation Workshop is the long term project that joins together cultural, political, legal and civic activism and collective theatre therapy. The project started on November 15th 2001 when the first Cultural Confrontation Workshop was held. Since then, the project has been going on approximately once a month in Theater EXIT in Zagreb. However, as the goal of the project is to introduce structural and practical changes both within cultural institutions and in people's way of understanding theatre as one means in achieving changes in society, the workshop have spreadinto other towns in Croatia (Turopolje, Rijeka, Karlovac, Plaški) and Bosnia and Herzegovina (Mostar).

The Workshop participants, all volunteers and theater *amateurs* from different professions and various age, ethnic, gender and religious groups, during three days of preparation together with *theatre professionals* like actors Vili Matula, theatre directors (Goran Golovko, Matko Raguž, Ivica Boban and Rene Medvešek), also with the project director and theatrologist Nataša Govedić, meet to prepare and stage various collective social/political dramas or injustices occurring mostly in Croatia. These mini-dramas are directly negotiated from the participants' experience and existential and/or political problems and they are articulated through the process of theatrical methodology. The methodology is specifically transferred from Augusto Boal, the civic activist and theatre director with twenty five years of international experience. In this kind of social performance, *the audience itself* turns into active participants in the event, by choosing and staging *the traumatic events* they find the most painful points of contemporary Croatian political, social, economical and cultural life. The audience learns how to negotiate social and personal conflicts and how to solve them without »magic« or violence. Therefore, the trauma is confronted, discussed and oftentimes turned into healing experience. Public debate over collective problems also includes interdisciplinary collaboration within the groups of participants and from the theatre audience itself. Everybody is invited and welcomed to join the workshop, regardless of sex, age, class, ethnic background or theatre experience.

f) Mediation related to special needs groups

Mediation related to special needs groups intends to integrate into the local community different and extremely marginalized or invisible groups, such as groups with a physical or psychological handicap, by the process of sociocultural animation and gradually give them a possibility to incorporate into broader social action.

Basic example is action of building special platforms next to the voting places in order to enable persons with physical handicap to vote and therefore influence the forming of the social community. Although this should be the absolute task and responsibility of the public policy and the public authorities, without civil sector lobbying, this right would have not been given in any area.

Access to cultural events is sometimes made difficult not only due to space related barriers but, when persons with hearing impairments are concerned, due to their inability to follow artistic creations and media programs that are based on verbal messages. That is why theatres and TV media should enable simultaneous translation for the deaf - this is normal practice in theatres across the world on certain days and TV news is regularly translated at least once a day.

The next, even more important step is to enable these groups to actively participate in creation processes, developing collective and individual art projects (such as murals, ceramics, tapestries, music and theatre events, etc.), with artists who are sensitive towards team work and the different capabilities of this population, which is in itself, so distinct.

Case study:
Put 5a(Road 5a), the feminist theatre lead by Zorica Jevremović, during 1997-1998, in the apartment of the Autonomous Women Center, performed a theatre play called "The Whispering girls", whose protagonists were exclusively invalid girls in wheelchairs. Thus, they were included into a different social circle, a cultural-artistic circle (i.e. guest performance at the festival in Slovenia) and social circle (i.e. integration into feminist theatre and the possibility of working outside of closed invalids circles), and they gained public visibility and, through numerous titles in the press and the media, indirectly brought attention to the marginalisation and exclusion of persons with physical handicaps from society.

g) *Mediation related to groups with minority and specific identities*

Mediation related to groups with minority and specific identities has the goal of indicating to the public authorities and the public as a whole, that there exist population groups of which there is no knowledge, or for which there is no desire to be known and, which are (actively or passively) denied the right to any form of support system and affirmation and therefore, are denied basic human and cultural rights.

The groups in question are members of certain sub-cultures (such as punk fans, rappers, heavy metal fans, members of techno. sub-cultures and others), then the members of certain, so-called, sexual minorities (homosexuals, lesbians, bisexuals, transvestites, transsexuals) but, also members of ethnic groups that are extremely small in numbers, or towards which a strong social marginalisation is expressed (for example, Vlachs/Wallachs, Tzintzars, Roma people), as well as, the members of any other group which is being created, gaining awareness and wants to get a right to public appearance, action and social affirmation (for example, anti-globalists, cured drug addicts and others).

The Gay parades held in Belgrade and Zagreb during 2001 and 2002 were accompanied by scenes of intolerance and violence so that the main actors were the policemen who, in Belgrade, were not successful at preventing the violence of hooligans towards the participants of the parade, while in Zagreb, taught by the experience of Belgrade, special measures were taken to prevent this from happening.

Scene from the gay parade in Belgrade
June 30, 2001, Sunday

Scene from the gay parade in Zagreb
June 29, 2002, Saturday

Here too, one of the primary goals of mediations is to become publicly visible. For this purpose are usually used devices that raise strong media interest, with numerous participants or wide audience, such as a gay parade, pop and rock concerts, rave parties or music performances on the street. However, these devices can also be graffiti, public demonstration actions, appearances in the media – all

with the purpose of achieving so-called "positive shock" and decreasing "moral panic" that would gradually lead to the disappearance of the environment's hostility towards the group or the behaviour and needs that are expressed or practiced by some of its members. It is interesting to mention that most sub-cultural groups have defined and sometimes even developed forms of self-expression and even public action. Always, shortly after the action starts, there is a need to use certain infrastructure (for example, meeting points and clubs), as well as the need for a more permanent support of some forms of work (for example, printing of fanzines), which would need to be supported by the public authorities that, almost regularly, fail to do so.

That is why more ambitious projects, which in a complex and open, communication-wise acceptable and comprehensible way give an insight into the fundamental problems of these groups, emphasizing their right to existence and indicating their contribution to the plurality and diversity of the society and the cultural scene, are especially important for the functioning of these groups. As an example of one such ambitious action, see Annex number 8 on page 108 of the program of Queer Zagreb. If the case in question concerns a serious damage or denial of human or cultural rights, complex actions, combining public campaigning with artistic and cultural projects (for example, a festival of gay and lesbian film), but also with public demands and requests for changing the legislature for a complete change of their social status (for example, family law, or the law on the rights of national minorities and ethnic communities), are often taken. The ultimate goal is still the ensuring of suitable conditions for their complete existence and full social acceptance.

h) *Mediation related to geographically marginalized or isolated groups*
Mediation related to geographically marginalized groups has the goal of including, often also socially endangered groups of citizens into the social and cultural life of the wider community. This is usually done through art projects of community art, or through socio-cultural animation programs – today most often performed under the name: Art for Social Change.

Artists and activists of non-governmental organisations go to the suburbs, refugee settlements, neglected neighbourhoods, housing projects and city spaces and directly interact there with the population, creating projects that give back dignity to the environment and the people there. Beside good will and initiative of the artist, these projects require excellent communication skills, since the marginal social groups often show resistance towards those who come with "a project" that would, in a short span of time, rather promote themselves than the local community itself. This is why mediation demands long-term work, leading to a genuine social and urban reconstruction of this area, with the goal of homogenizing the population and the space of local communities. To see more about this, read Annex number 6 on the FLUX project (page 102) that presents the works of contemporary artists in the suburbs of Belgrade.

By frequently organized drama, art and music workshops, the inhabitants are, through research (oral history), induced to take active participation in the forming of future artistic actions, or to come to their own decisions on what should be

done, and which method of artistic intervention should be used. Should a neglected space be turned into a park, a children's playground or a meeting point where some art projects (like sculptures made out of waste material, etc.) should be created? It is also important if a group of inhabitants, with the help of both artists and activists, comes up with an even stronger idea on how to change the essence of the activities in the area, whether by creating new production centres (handicraft art workshops for pottery making, weaving, souvenir-making, etc.) or by requesting the opening of a cultural centre, and then have the project continue as a project of advocating and lobbying the public authorities to enable the creation of such a centre or institution.

Case study: Maja Bajević – process installation on the National Museum of BH within the framework of the 3rd annual exhibit of the Centre for Contemporary Art "Beware! Work in Progress!", Sarajevo 1999.

In the multi-layered installation, which through the entire project, had strived to indicate that the Museum is closed to citizens and that there exists a need to open it for the public, Maja Bajević also gave a much deeper sense to this project. She included as actors, widowed refugee women of Srebrenica, who in their regular clothes and on the scaffolding in front of the Museum facade, embroidered their handicrafts for days, creating a "curtain" between them and the audience, which indicated their actual invisibility even though the tragic fate of their City is known to the public.
The co-operation of the artist and the women of Srebrenica had continued and had further result in other art projects (video work), giving them back their self-awareness, a voice and public presence.
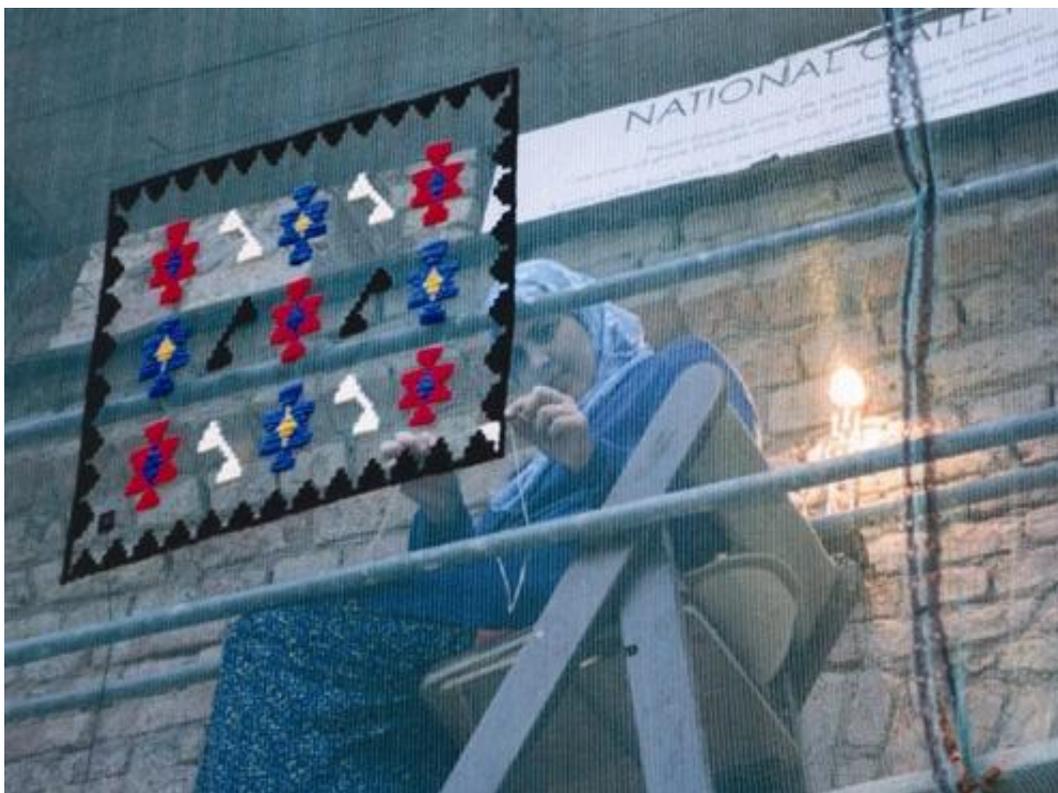
Methodical goals and tasks of intercultural mediation:

Goals:

- the acceptance of intercultural mediation as the "behavioural philosophy" centre of a non-governmental organisation, especially within the social and cultural context of Bosnia and Herzegovina
- the mastering of main forms and techniques of intercultural mediation, through the conceptualisation of a project and especially through its conduct and presentation to both a special and general public
- the undertaking of initiatives that deal with volume, quality, openness, and productivity of the communication of individuals and groups that, otherwise – without such mediation projects and events- would not be in contact
- the use of intercultural mediation to raise the general quality of life, especially as far as excluded and marginalized groups are concerned
- the analysis of experiences and accomplishments of initiatives and projects of intercultural mediation for better defining of goals and priorities of public policies (especially cultural, educational, social), and harmonized action of all three sectors in resolving the most important issues of local environment.

Tasks:

1. Think of a social group in your area that needs help and what forms of mediation would you suggest for their social integration and affirmation.
2. In what way and through which forms of mediation would you establish contact between the members of groups that unwillingly, or never deal with one another, nor have any mutual communication
3. Determine what forms of mediation are especially important or inspiring for the total work of your organization. Explain why and try to, through group work, define future projects with which your ideas could be realized.
4. Determine what goals intercultural mediation should achieve in the cultural and social life of your local surroundings.

Key words:

Socio-cultural animation means the joint work of the artist, the activists, and the inhabitants of one area on art, media and other projects in order to resolve the problems of the community in which they live, as well as to develop awareness on the need of critical thinking and decision-making in all spheres of social life, and the need of personal participation – active and creative – in the social and cultural life of the community. The term is mostly used in France.

Animator – It is the type of cultural worker who moves across all levels of the social hierarchy and across all areas of action. He/she helps to improve the communication between the different systems, helps his/her partners to form their identity and projects, or, to sum up, he/she directs actions. The cultural policies of the region and the municipalities produce an entire series of animators, such as instructors, managers,

mediators, communicators, etc. Their vitality is one of the keys to success of cultural policy and cultural democracy. To some extent, we can also thank them for the fact that cultural policy is no longer merely an item that only consists of equipment but an investment in people.

Community art, that is *art for social change*, is a term used for art projects which have the intention to build and develop the community, with the participation of the local population, with the aim of integrating the community in resolving general problems. The term is mostly used in Great Britain.

Cultural action is a series of interrelated activities with which one desires to achieve a precise and diligent goal of cultural development. It is most often conducted in co-operation with the public and the civil sector that wants to achieve positive social and cultural change.

Workshops: expertly lead, goal-oriented, and interactive work with a group that has a both educative and practical function, because in it one does not start with a predetermined solution of the problem, but reaches the solution gradually, using different methods (brainstorming, simulation games, creative work, debate, etc.)

Theatre of the Oppressed (Augusto Boal) is a set of theatre methods for the work of professionals with the audience and non-audience, by having the problem, which is, to a certain extent, defined and worked out by the actors and the director, corrected, changed, and amended by the audience during the course of the performance. The most well-known work methods of this model of theatre action are: the invisible theatre (for accidental audience on the streets and in the shops, unaware that it is witnessing a theatre performance), a theatre forum (the audience debates during the course of the play, which is stopped so that this discussion can be lead), and simultaneous dramaturgy (when the audience comes up on the stage, takes over the roles and finishes the plot at its own discretion).

Artistic interventions are those artists' projects that bring in the spirit of controversy, doubt, or challenge to the community in which they are realized.

Queer theory consists of a series of ideas that are founded on the view that identities are not fixed and that they do not determine what anyone is like. It states that it is not possible to speak, in a general sense, about a "man" or "woman" since identity consists of numerous elements that cannot be reduced to any form of predetermined collective features/traits., According to this theory, the determinations that relate to the traits of, for example, homosexuals or lesbians, are primarily part of their selection, and are found to be arbitrary. In one part, the followers of this theory insist on the inclusive elements of each identity in contrast to the distinctive ones.

Subcultures represent the characteristics of individual social groups, which are characterized by views, values, patterns of behaviour, and stylistic characteristics, and serve for distinguishing this group from both the dominant social groups (elite culture and traditional culture), as well as other sub-cultures. Sub-cultures have especially started to be articulated as a trend in the expression of youth social groups from the sixties of the 20th century (hippies, teds, mods, punkers, rockers, rappers, etc.)

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VI INTERNATIONAL COOPERATION, PARTNERSHIP AND NETWORKING IN THE REGIONAL

Obstacles, blockades and inconveniences in establishing international cultural cooperation in the region

Ten years of transition have caused different supranational and regional stratification – especially between Central and Eastern Europe, so it was necessary also to introduce a sub-regional identification and division. It is therefore necessary to emphasize and separate the case of the Baltic countries from the countries of Central, Eastern and South-eastern Europe. The establishment of the sub-region of South-eastern Europe at the beginning was basically an indicator of their lagging behind and division from the successful integration-transitional examples of countries of Central Europe, although a great number of them were, on account of tradition and geographic location, at some point included in this territorial concept, especially Croatia, and even Serbia (Vojvodina), Romania (Transylvania) and even Bosnia and Herzegovina.

This segregation had recently been even more emphasized by further diversification of the region into the Eastern and Western Balkans, by which the countries of Eastern Balkans (Romania and Bulgaria) were accepted as potential priority members of the European Union. Since other countries, excluding Greece and Turkey, have, over a longer time period, shared the same political fate and have, during transition, been included in war conflicts, or were the battlefields of war destruction, conflict situations, and terrorist actions, they have been marked as countries with difficult political mortgages, that is, countries that primarily base their identity on unresolved conflict based situations. The fact that, if one excludes Albania, these countries have been in permanent cultural connection, exchange and co-operation for decades, makes this even more of a paradox.

It is of no wonder that radical and long-term pacification, demilitarisation, processes of reconciliation and the establishment of a constructive and equal rights based co-operation are still seen as the primary goal in the region.

A precondition to the development of regional cultural cooperation projects includes:
* the establishment of sustainable and stable national models, with full respect of democratic rights and heritages;
* the foundation of main public policies (above all, educational, social, informative, etc.) on the principle of full respect of cultural diversity of individuals and groups;
* the resolution countrywide developmental and political decentralization and rationalization.

Not only have these pre-conditions not been met but, there are also other numerous problems between countries in the region, which additionally prevent the establishment of direct flows of cultural communication, such as:
* the inexistence of strategies of international co-operation in the region
* a regime for visas
* impeded, slow and dysfunctional interstate traffic
* slowdown of economic cooperation

- a sense of personal insecurity and distrust, as well as psychological barriers caused by war conflicts and also by the economic crisis, which contribute to the reduction in contact, cultural communication and exchange in the region.

Although, a great common cultural capital exists in terms of linguistic closeness and a potential resource basis for successful forms of cooperation i.e. professional acquaintanceships, former institutional links, forms and instruments of cooperation (exchange of students), common magazines and other cultural projects which existed up to 1990: all this is almost never used but, on the whole remains as a part of individual and collective memory, only sporadically taken advantage of for co-operation.

With regard to all that has been mentioned above, it would be incorrect to suggest that there is either an equal interest or equal experiences, or equal need for establishing mutual cooperation with everyone consistently. This is also proven by research, such as the study conducted by Laura Šakaj entitled "Stereotypes of young people from Zagreb regarding the Balkans – Annex to the research of imaginary geography", which in summary, emphasises:

> "In the minds of young people from Zagreb, the Balkans are generalized and simplified, but this area is, in every sense, too close to the people of Zagreb to be homogenously perceived. On the mental map of the Balkans that the people of Zagreb have in their minds – the Balkans is divided into various zones. We can identify the following imaginary zones:
> 1. zone of direct communication and closest cultural/linguistic contact – this is the zone of the incomplete "Other". In this zone, most emotional relations are formed, and it is, therefore, the most active source of stereotypes (Serbia, Yugoslavia, BH);
> 2. zone of ignorance or indifference – knowledge about this zone is modest, but a negative picture, created in the first zone, is generalized and expanded to this zone (Romania, Bulgaria, Macedonia);
> 3. zone, outside of the internal symbolic value system, the zone of the disturbance of canons – the zone of complete Other (Turkey, Albania);
> 4. the non-Balkans on the Balkans peninsula – the only zone of positive perception (Greece).
> Of course, the imaginary zones do not have solid boundaries. Their boundaries are overflowing, smeared while the zones themselves can be discontinuous. (*Sociology review*, vol. 32, no. 1-2, 2001, p.27)"

At the same time, the research conducted by the same author also emphasise the lack of personal experience of high school students from Zagreb in terms of direct contact with the space and the people of Southeast Europe, while the number of direct contacts with the countries of Western Europe is relatively high. (395 students, studying for their final grades in various Zagreb high schools, were contacted for the research.

Table - The role of experience in assessing a country

Nine of the most desirable countries to live in	The share of persons who have been to the country in relation to the total number of persons who have stated this country as one of the three most desirable ones (%)	Nine of the most undesirable countries to live in	The share of persons who have been to the country in relation to the total number of persons who have stated this country as one of the three most undesirable ones (%)
Italy	69,8	Yugoslavia	0,7
France	35,8	Albania	0,0
Great Britain	13,9	BH	11,1
Spain	42,2	Macedonia	0,0
Germany	47,8	Byelorussia	0,0
Switzerland	10,0	Russia	0,0
Holland	3,9	Bulgaria	2,6
Austria	56,1	Turkey	0,0
Monaco	5,4	Ukraine	0,0

Slika 6. Iskustveni prostor Europe

64
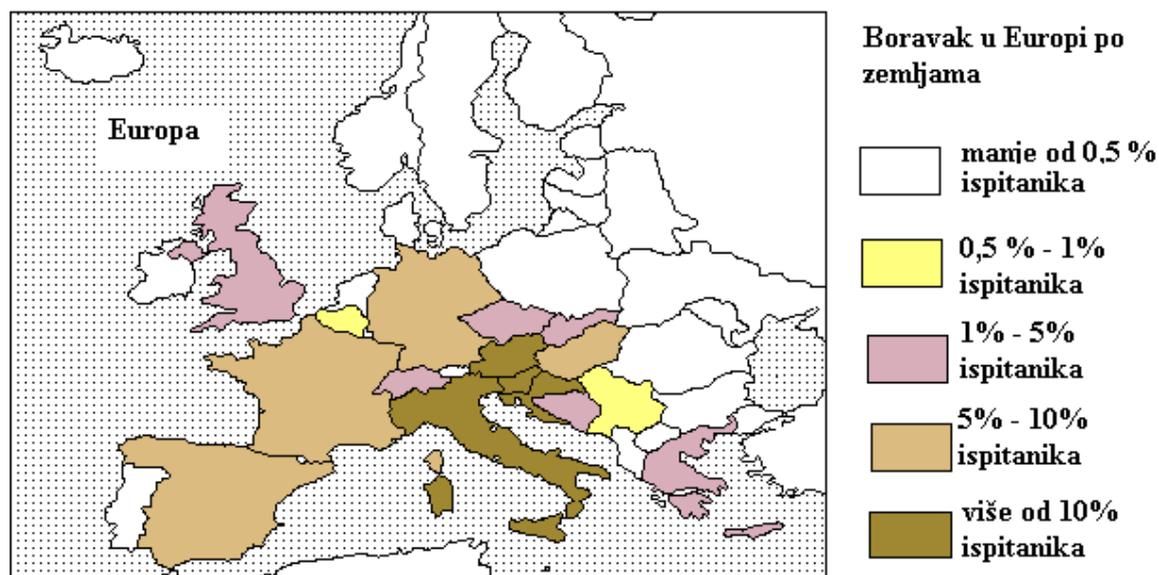
Slika 3. Prostor koji se percipira kao Europa

Europske zemlje kojih se u jednoj minuti sjetilo više od 45% ispitanika
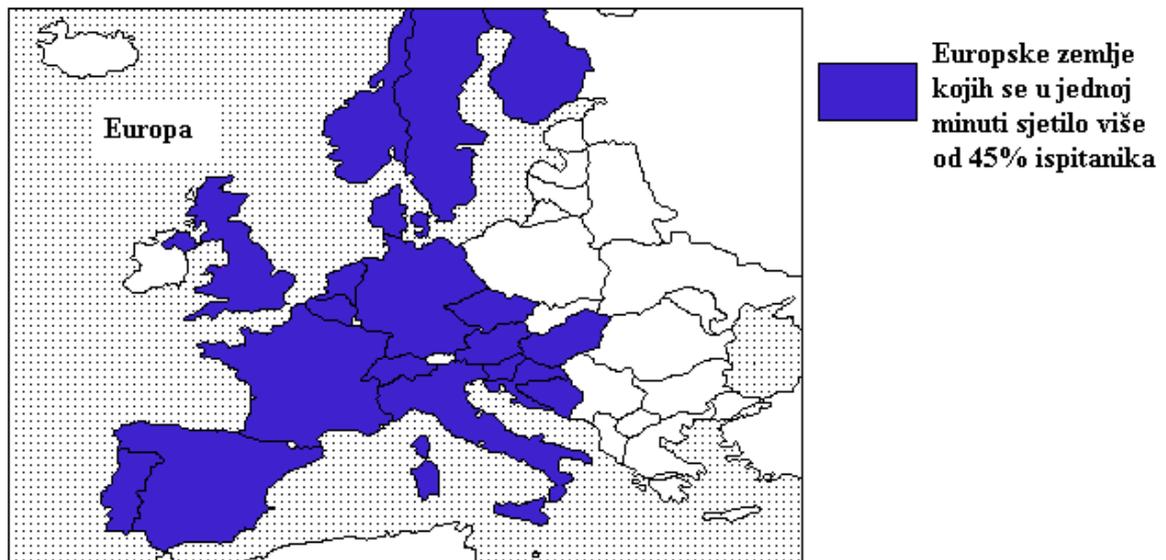
Slika 1. Stupanj poželjnosti europskih zemalja za život

Skalirani bodovi zemalja

0,01 - 20,00
20,01 - 40,00
40,01 - 60,00
60,01 - 80,00
80,01 - 100,00
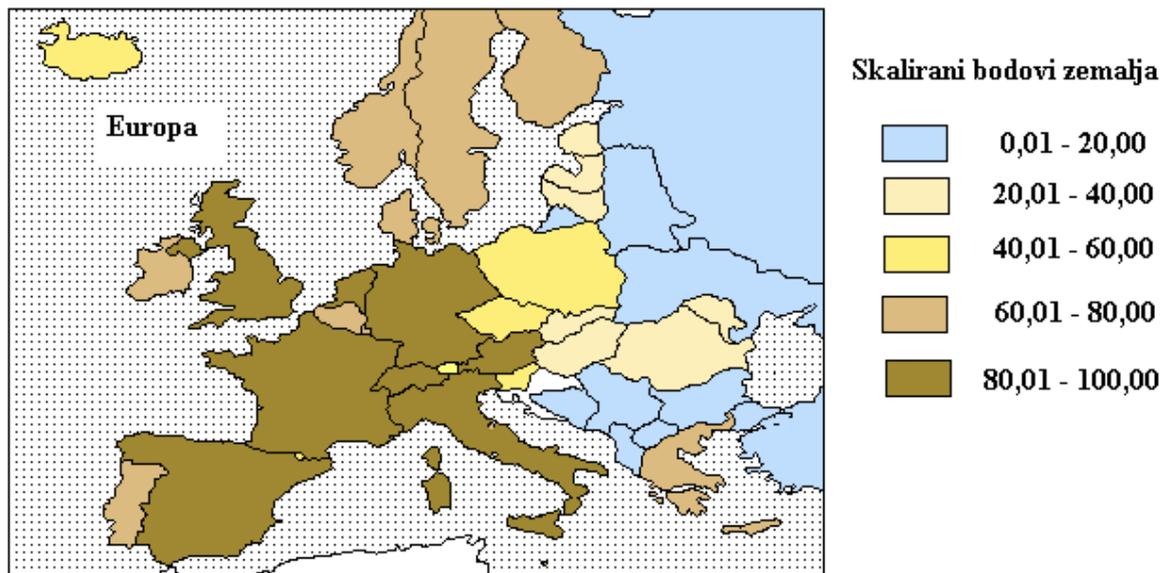
Advantages and deficiencies of international initiatives in the region

Unfortunately, the countries of the region are still not the actors of the process of establishing a constructive international co-operation, so the international community mainly takes over this role in various forms. The Program of the Stability Pact presents the most important framework document but, also the co-operation strategy that should be created through ten round tables, of which not one covers the area of culture. However, through round tables for education, media, or human rights, the initiatives of cultural mediation were able to win certain support.

At the same time, numerous organizations such as the Austrian KulturKOntakt, Swiss Pro Helvetia, the European Cultural Foundation, UNESCO, the Council of Europe, the Open Society Fund of Budapest (program for culture and art), are all dedicated to projects of mutual co-operation of artists and assistance projects for local communities and non-governmental organisations in the region – which presents one of their main priorities of action at the end of nineties. Thanks to these programs, a great number of artists from the entire region were able to establish contact, often in projects that were conducted outside of this territory.

Other organizations from Western Europe have also joined in this trend, as have many humanitarian organizations, national agencies, European agencies for reconstruction and development, which, in return for their help to some organization in the region, request that the project being conducted takes on a regional character and includes at least a number of partners from various countries.

Case study: The cultural capital of Europe – Weimar 1999, through a program called Culture and Conflict, initiated a specific program of linking Balkan artists, which also resulted in an action called Balkan art generator conducted in Brussels 2000 which was, that year, the next European culture capital. The exhibit presented 16 artists and 12 institutions and organizations from 8 countries of the region.

This example serves well to show the advantages and problems that arise during the conceptualisation and creation of projects initiated externally. The very "selection" of 12 organizations was a mere coincidence, a result of a set of circumstances (participation in the Sarajevo conference on December 1999 – Conference for Reinstating Cultural Co-operation in South-East Europe), while the selection of artists preceded the artistic concept of the exhibit, which was determined after, as a condition of spatial display.
Because of these deficiencies, the program did not completely achieve the desired goal and did not arise or stir satisfactory interest from the Western European public for the art of Southeast Europe. The organizer from Brussels did not act as a true partner of a network, which, in essence, he did not even know well and therefore, did not conduct the necessary marketing activities. At the same time, the 12 Balkan organizations did not even, individually, or as a group, utilize the resources of their embassies or at least colleagues – and this was the reason why the exhibit went relatively unnoticed.
However, the project did fortify the already existing ties between these 12 partner institutions from the region (the greatest number of them have already co-operated

with and known each other), and therefore, contributed to the subsequent development of individual partner relations between a number of included organizations and artists.

In conclusion, it can be stated that rarely has there ever been a transitional period that indicated the importance of international organizations for conducting even the most modest forms of regional cooperation, as it did on the territory of South-Eastern Europe. Other actors either did not exist, or were not willing to cooperate, or the modes of co-operation proposed by some of them were unacceptable to most of the other ones. At the same time, this same period had shown that the international organisations themselves often see this form of co-operation as the key means of self-promotion and as a possibility of acquiring additional funds that they would not otherwise acquire without this reference of being involved in dealing with a region in crisis, and as a convenient mean for transfer of knowledge, which has not been previously nor sufficiently critically assessed, as necessary and adequate for local circumstances. The general business strategy of the international organisations themselves was usually the key. The result of this is an emphasis on the implementation of knowledge and experiences that, although may achieve good or at least noticeable results in some other environments, do not have great chances for such an effect or output in the countries of this region. The lack of their stronger mutual co-ordination and strategic mean of action lead to a paradoxical situation, where the relatively significant funds they invest do not even approximately achieve the expected results, do not develop local resources (especially human and organization ones) on a permanent and systematic basis and establish co-operation that is geared more towards outside interest than towards true needs and desires of the local actors and practitioners.

A way out of this type of crisis of international initiatives in the region which (it is important to mention once again) is not so much of a financial but, of a conceptual and strategic-coordinative-planning nature. A plan should be sought that takes into account equal-rights, open partnerships and co-ordination and which would be focused on results. Such changed behaviour, on both sides, should get them to aim towards the achievement of parameters of excellence and feasibility of key common activities, initiatives, and projects.

Partnership

Partner relations can be developed on different levels and take on completely different forms. They can arise from the need of an organisation to substitute its deficiencies by searching for a partner who possesses adequate knowledge, resources, or information. In contrast to this, an organisation may wish to increase its knowledge, experiences, energy, contacts and even resources, by investing them into new, even more ambitious projects in environments where all this is missing. In both cases, partnership includes exchange and fair play, because only on this basis can be built successful long-term relationship, which will result in quality and effective project of interest for both sides. Today, partnership is becoming one of the most desirable forms of cooperation since, in the area of culture, there is an increase in competition and numbers of initiatives, public resources do not increase significantly and, at the same time, international organizations, wanting to achieve synergetic effects, insist precisely on this type of cooperation. Partnership, simultaneously, enables transfers of knowledge, expertise, and professional competences from one organization to another, which is of key importance for organisational development and raising capacities in the non-governmental sector.

The most well known types of partnership are:
- *Mutual partnership* – is mainly established among organizations of great similarity that deal with the same field of activity (e.g. exchange tour of dance performances.)
- *Complementary partnership* – is often established between institutions that are similar but offer different types of services (a permanent partner of some non-governmental organization that deals with concerts and music may, for example, be a printing studio)
- *Multifunctional partnership* – arises when in all the stages, from the very conception of the project to its evaluation, the partners agree on all its key elements and are included in them on an equal rights basis; this is very often the case with, for example, demanding exhibits – i.e. digital art, that can only be prepared by two or more organizations on the platform of joint selection, endorsement, acquiring funds, etc.
- *Chain partnership* – is developed around one initial idea of an open project, by predicting that each one of the main initial partners (all of which have equal rights in the project) will find additional partners for the purpose of expansion and development of that project.
- *Hierarchical partnership* – is developed in situations when there exists a certain imbalance between partners, and one, or a group of them, take over the precedence in defining, negotiating and leading a project.
  Necessary partnership – usually arises at the request of or when seeking potential donors, although the organizations themselves do not have a particular desire or interest for mutual cooperation. These types of partnerships can produce a successful project but they rarely result in long-term, deeper, and more extensive effects.

Case study of chain partnership: Project De Valigia gathered ten organisers (non-governmental organisations and institutions of culture) from ten European countries, with the aim to create a specific project - exhibition of contemporary art located in a train carriage which was travelling, with "National train carriages", from Thessalonica to Stockholm. The local partners in every country expanded sub-networks of partners, which involved other cultural institutions, railway organisations, publishing houses, computer centres or other partner relevant for the project

Case study of complementary partnership:

STUDIES OF INTERCULTURALITY, MANAGEMENT, ART AND MEDIATION IN THE BALKANS

UNIVERSITY OF ART, BELGRADE

A post-graduate study has been developed with numerous partners from the region. The University of Art in Belgrade is the main partner and the producer of the teaching, while the other partners offer different kinds of services – precisely those that the University would not be able to provide if it were acting on its own. Thus, for example, ECUMEST from Bucharest, a non-governmental organisation that is extremely active in the processes of linking all cultural actors in Romania, acts here as an organiser of research study visits of students to Bucharest. IMO, The Institute for International Relations from Zagreb, through regular activities of Culturelink (database, Culturelink magazine, special publications, adhoc information and consulting services) permanently ensures informational support to the entire course.

At the same time, UNESCO (Paris) not only gave resources to ensure the functioning of the program at a regional level (the participation of students from Macedonia, Romania, Bosnia and Herzegovina, etc.), but, much like Culturelink, also donated literature necessary for the forming of an initial library for this course.

Networks

> "A network is not
> - a bureaucracy
> - a hierarchy
> - a lobby
> - a private initiative
> - a temporary project
> - an association, a federation, a union
> - a closed club
> Manifesto of the European cultural networks, Brussels, 1997"

Created as an answer to the organic need of artists and cultural activists to co-operate, networks have almost completely "covered" the European cultural space.

There are several concrete goals of creating a network: most often the aim to provide mutual assistance, the need for eliminating isolation, the establishment of contacts and the formulation of common action. It is often created because of the artists' and NGO activists' sentiment of being deprived in the local community, out of conviction that similar projects and initiatives can be found more easily outside of the borders of narrow national or local frameworks.

The network functions as:
- A S*ystem-platform* for exchange and acquisition of attitudes, opinions, and ideas;
- *Information centre*;
- A system that protects or promotes the common interests of the members (a *lobby* according to the political sphere, public sphere, professional and educational institutions...);
- A *Platform* for partnership and support of project development.

The greatest number of networks in the field of culture in Europe express as their basic values – humanism, inter-culturalism (intercultural sensitivity), human rights and especially the rights to culture, the ethics of cultural workers (artists, administrators and managers) and professionalism, with a special emphasis on permanent professional development. Willingness to take risks and tolerance are the necessary components of the network system.

Networks must act outside the field of inter-state agreement and co-operation, since they are the eminence of the spirit of civil society and the stimulus to its development. Still, the Council of Europe and the European Union have recognised in networks a great potential for the development of the European cultural space and even the European identity. This is why the European Union, through its numerous programs of support to creativity, implicitly built in a support to the networks in culture, while the European Council, creating a Forum of European cultural network supports their expansion and programs. Also, a number of national cultural policies built into their instruments support participation of artists and managers in culture in the European cultural networks (it is relatively simple to be a member but, to be an active participant is financially almost impossible for small organisations and individuals without additional fundraising).

Well- known networks in the field of culture in Europe and of particular significance for the area of South-Eastern Europe, are: IETM (the Informal European Theatre Meeting), MAGDALENA (women theatre groups), EFAH (the European Forum for Art and Cultural Heritage), ENCATC (the European network of colleges and centres for education of managers in culture, the European Network of Cultural Administration Training Centres), CIRCLE (Cultural Information and Research Centres Liaison in Europe), ELIA (the European League of the Institutes for Art), AMARC (the Association of free radio stations), Apollonia, the European art exchanges, SEECAN (Southeast European Contemporary Art Network), BAN, Balkan Art Network (Skopje), BAP (Balkan association of publishers), TransEurope Hale (the network of alternative cultural centres in former industrial buildings), the European network of cultural centres (prestigious cultural centres), etc.

Network of Networks for Research and
Cooperation in Cultural Development

Case study: Networks create networks – Culturelink network

Culturelink, the network of all networks for research and co-operation in cultural development, with headquarters in Zagreb, gathers all relevant networks and institutions in this domain across the world. It has been created as a result of requests and the need of a great number of cultural networks, on all continents, to better co-ordinate their work and to establish projects, which would, use their own potentials in a better way. It was founded in 1989 in Paris with the support of UNESCO and the Council of Europe. From the network's birth, the Institute for International Relations in Zagreb (IMO) has housed it. The activities of the network include international research on culture, the establishing and the development of data on cultural development and co-operation, as well as, regular publishing of the *Culturelink* magazine.

Beside networks that deal with cultural development and international cultural co-operation the members of Culturelink are also research institutions, universities, cultural institutions of different profiles (museums, libraries, theatres), information and documentation centres, cultural centres, foundations, artistic associations, etc. The network currently includes over 1000 institutions in 97 countries in all continents. The goal of the network is to develop communication between the members by compiling, processing, and disseminating information on cultural policies and cultural development in the world; and secondly, to support common research projects and co-operation. The work of Culturelink is based on improving dialogue and examining cultural practices and policies for cultural development.

Most often, the network also presents a starting basis for identifying the most adequate future _partner_ for the development of larger and more complex international projects. The network is also a stimulant for *fundraising,* not only because it provides information on whom to contact but, by increasing project credibility. When we become a part of the network, its image is projected into us.

Case study: MIFOC (Mostar Inter-cultural Festival Organising Committee), Mostar (MIFOC Federation of Civil Associations)

MIFOC started as a network that unites the work of a couple of non-governmental organisations from Mostar: Mladimost (Youthbridge), Alternativni Institut (Alternative Institute) and ŠkArt studio, as well as, two non-governmental organisations from France (The Second Bridge and Gernika) and one from Spain (Resources for Inter-cultural Animation).

This network strategy enabled the transfer of experience and knowledge in the attempts to establish the key activities of Mostar NGOs. The activists from France and Spain helped with the conceptual and program formulation of their activities, as well as, with the establishment of internal management. The very fact that this is a network, increased the credibility of all its members from the aspect of foreign donors, as well as, enabled the financing and better foreign program for joint action: an International Festival. At the same time, Mostar activists and artists got a chance to show their work in the areas from which other network members originate, as well as, further connect with and find partners outside this circle.

Networks' development strategies

Networks' development strategies include several stages:
1. Strengthening trust
2. Expansion of member numbers (priority given to the number or the qualifications of members)
3. Development of formal and informal internal structures
4. Stimulating the development of institutions in the regions and countries in which the network does not have adequate potential members.

In their work up to now, networks have contributed to the identification of numerous problems in the cultural life of Europe, defects in the domain of cultural policy, and the professional work in culture, especially in the domain of international co-operation. Still, for an individual institution, a non-governmental organisation or, an individual included in a European network, the most important fact is that the network is in fact a "core of creativity" – it is a stimulant to entrepreneurial spirit, the spirit of risk and innovation. Of course, the network is also a fashion fad but, a fashion fad that one should know how to use!

Case study: Cross radio

Cross radio is a project of 9 independent radio stations from the area of former Yugoslavia, with the basic purpose of exchanging programs in the domain of culture.

Cross-territory
Radio 021, Novi Sad, Friday 19:30h (92.2 MHz)
Radio Student Zagreb, Friday 20h (100.5 MHz)
Radio B92, Belgrade, Friday 22h (92.5 MHz and 105.0 MHz - Vojvodina)
Radio Student, Ljubljana, Saturday 14:30h (89.3 MHz)
Studentski Radio (Student Radio) eFM, Sarajevo, Saturday 19h (106.5 MHz)
Radio Kojot (Coyote), Zrenjanin, Saturday 19h (107.3 MHz)
Radio Balkan, Banja Luka, Monday 21h (95.9 MHz)
Radio Sombor, Tuesday 21h (90.9 MHz and 666 KHz)
Radio Studio 88, Mostar, Tuesday 18h (88 MHz)

info@crossradio.org , **www.crossradio.org**

Cooperation outside local frameworks: methodical goals and tasks

Goals:

- Draw attention to the potential (present and future) of international cultural co-operation, as well as, shed light on basic obstacles and solutions to co-operation
- Diagnose basic tendencies in international cultural co-operation between key creators of European and broader cultural dynamics and also amongst the most important bearers of co-operation (e.g. UNESCO, Council of Europe, international organisations, foundations etc.) including their programs and procedural means of functioning
- Shed light on the meaning of internationally oriented partnership and networking for the complete cultural development of both the local surroundings, as well as all countries in the region and their equal-right inclusion into complete European and non-European international cultural co-operation programmes
- Ensure the development of high artistic and organisational criteria (necessary) for successful international cultural co-operation

Tasks:

1. Determine which international contacts and forms of international co-operation you find especially successful in your case or the case of your organisation and state the key reasons.

2. Determine which forms of partnership are most suitable for your organisation and create a one-year plan of concrete possible partnerships.

3. Identify if there is any reason for some of the non-governmental organisations in your area to connect into a network and why.

4. In your opinion which one of the suggested European and Balkan networks could be interesting as assistance, as far as, the development of your project is concerned?

Key words:

Network – the grouping of individuals, organisations, associations, agencies...etc. organised, without hierarchy, around common problems, tasks or challenges, which conduct their work actively and systematically, based on complete dedication and mutual trust.

Partnership - a form of pre-agreed and mutually and precisely defined co-operation within which there is an additional expansion of the (existing or non-existing) own resource base (financial, material, staff-related), so to ensure a greater quality of the basic and complimentary activities, as well as, a more expansive presence within the expert and broader public. Partnership simultaneously enables a transfer of knowledge, expertise, and professional competence from one organisation to another.

Literature:

- The European culture networks, Balkankult. Belgrade, 2001

- Guide to the Culturelink network, ed. Daniela Angelina Jelinčić, Institute for International Relations, Zagreb, 2002

Web sites of some European cultural networks

Apollonia - www.apollonia-art-exchanges.com
Balcanis - www.balcanis.com
BALKANKULT – www.balkankult.org
BAN – contact person, Melentie Pandilovski, http://www.scca.org.mk
Banlieue d Europe - www.banlieues-europe.com
BAP – contact person, Zoran Hamović, CLIO, Belgrade, www.clio.co.yu
Culturelink – www.culturelink.org
SEECAN
IETM – www.ietm.com
EFIL (the European Federation for Intercultural Learning) – www.afs.org/efil
SIETAR – the International society for intercultural education, training, and research, www.yfu.fi/~sietareu
Magdalena – network of women in contemporary theatre, www.magdalenaproject.org

VII SELF-ASSESSMENT: HOW TO PERCIEVE ONESELF AND ONE'S OWN DEVELOPMENT

Intercultural parameters and criteria for the assessment of NGOs

The purpose of work and activities of a non-governmental organisation in intercultural area is to achieve a result – an open and tolerant community, a community of dialogue and understanding. However, such a result cannot be achieved in a short period of time. In this sense an activist in non-governmental organisation must establish a long-term plan and program and annually evaluate the level of their accomplishment (management by objectives). An evaluation should observe to what extent are reached essential sub-goals, which are crucial for development and progress.

The annual evaluation is needed in order to determine whether a non-governmental organisation is on the way to achieve its tasks or, whether it has, due to diverse reasons (sometimes under the pressure of survival – working on projects for which money is given by donors but, which do not have to be at the centre of interest and of significance for the essence of the NGOs aim), gone in a completely different direction from its initial mission. That is why it is desirable to refer, when necessary, to independent external factors and check the effectiveness of the non-governmental organisation's work against seven key parameters. The first five parameters are related to the essence of the NGOs work, and the last two, to the mastering of its own development (which is not a goal in itself but, a pre-condition for the organisation to more freely and creatively conduct the activities for which it has been founded).

Within each parameter, it is necessary to establish a great number of sub-criteria, as well as, to decide on measurement methods for each one of them. Thus, for example, within the framework of the first parameter: local community relations and stimulating cultural pluralism, we have identified six criteria, for which now each of the non-governmental organisations should develop its own strategy for evaluation. The first criteria: the inclusion of "other" group members, especially ethnic ones, could be evaluated through indicators related to the number of members of other minority groups with NGO membership, participating in programs of individual activities, as associates in actions but, also as the audience of different programs and, it is obvious from the start that there could already be four quantitative indicators for this first criterion, not to mention that, with a more complex method of evaluation, those indicators that assess the quality of the minority groups' participation (whether they are just attached members or those who participate in the creating of the concept of the program and the development, etc.) could be introduced.

Therefore, in the further text, we will mention only the parameters and the evaluation criteria, leaving each non-governmental organisation the possibility to predefine, supplement or change them in accordance with their own goals, choosing concrete methods of evaluation that are as precise as possible (which will, in any case, have to be worked out during the creation of the Strategic plan –Table 8, on page 94).

1st Parameter: local community relations and stimulating cultural pluralism

- the inclusion of "other" group members, especially ethnic ones into the work
- the activities that expand the public communication space and inter-cultural dialogue
- the defining and imposing of subjects of importance for the development of the total local community
- the using of different locations and spatial resources of the community
- work on improving social and cultural status, especially of threatened and marginalized population groups
- work on increasing awareness regarding the importance of civil solidarity, understanding and trust for total social development

2nd parameter: the influence of NGOs on cultural policy at all levels

- the activities that lead to a participatory mean of defining cultural policy, especially local cultural policy
- the work and the establishment of projects with the goal of connecting all three sectors in cultural activities
- representation of the inter-sector approach (e.g. linking culture to education, tourism, environment protection, entrepreneurship, transport and communication, etc.)
- the activities that raise awareness regarding the role of NGOs in cultural and social development
- the clear definition and expansion of the public authorities' area of activity, especially those in the area of culture
- the establishment of evaluation parameters and criteria for public authorities', as well as, non-government sector's action
- connecting the levels of action of cultural policy – state, regional, local

3rd parameter: regional and international cooperation

- the inclusion into own projects and activities of individuals and groups from other countries and areas
- the establishment of common projects with NGOs from the region
- the inclusion into the programmes of European and regional networks
- the work on connecting NGOs at state and international levels (projects, networks, co-ordination, etc.)
- the inclusion into programs and projects of different international organisations, as well as, proposal of own, similar programs
- the use of regionally available resources (staff, information, technical facilities) with the aim of better international positioning

4th Parameter: the establishment of decentralized activities

- organisation of activities and projects outside of one's own area
- inclusion of individuals and groups from less developed areas, as well as, those especially burdened by war destruction and inter-ethnic conflicts, into the projects of the organisation
- educational activities regarding the transfer of knowledge (these may be of use to other NGOs, especially to those that are newly created)
- establishment of projects that use resources of both greater areas and smaller ones, and which are intended for the connecting of members of various social groups
- planning of activities that can have a systematic effect on the territory of the country, in terms of improvement of inter-cultural communication (a series of dislocated seminars, tours, series of lectures, etc.)

5th parameter: innovation and transfer of knowledge

- formulation and establishment of a project which content satisfies the cultural and social needs of different groups
- use of different forms of inter-cultural mediation
- establishment of partnership and co-operation with other NGOs that have a similar area of action
- networking at state and international level
- use of media and information resources
- organisation of educational activities concerning inter-cultural communication
- interaction with other institutions in culture, and the influence on public authorities

6th parameter: increasing organisational capabilities (capacity building)

- organisational self-awareness (defining a vision, a mission, goals, etc.)
- degree of internalisation of values and goals by all members of the organisation
- quality of communication and team work
- efficacy and precision in achieving the goals
- relevant organisation and leadership structure, as well as, the mean of functioning
- well selected development strategies
- capability of analysing the environment, its needs, as well as, the tendencies in cultural development

7th parameter: the achievement of sustainability

- diversity of financial sources
- aspects of self-financing
- inclusion of voluntary work
- development of knowledge related to fundraising
- existence of a plan for resolving preconditions related to the infrastructure and technical preconditions for functioning
- existence of a plan for the educating of activists, as well as, the inclusion of new members with professional knowledge
- existence of a public relations plan, as well as, a marketing plan

Goals:

- provide conditions to judge whether the non-governmental organisation functions in accordance with its own mission and vision and whether it achieves effectiveness and efficacy in its operations
- achieve awareness regarding the constant importance of the evaluation of total work of non-governmental organisation according to a series of parameters acceptable to the entire organisation
- develop the ability to be self-critical in analysing problems and difficulties in functioning, as well as, to nurture dialogue within and beyond the organisation, in surpassing these problems
- achieve the principle of a functioning "open" organisation directed to change, with a sensibility towards problems and needs of the local community
- develop the need for constant innovation in terms of the complete management and functioning of the organisation, which will be attractive for the suggestions of not only its members but, individuals and groups from closer and more distant surroundings

Tasks:

1. Add onto existing parameters and evaluation criteria with a list of sub-indicators.

2. Determine the most suitable evaluation methods (self-evaluation, external evaluation, surveys, group interviews, interviews with key actors, analysis of print media, analysis of changes in the local community, its cultural policy, etc.)

3. Adopt a form for self-assessment on the achieved level of multiculturalism within your NGO (Annex no. 3)

Key words:

Feasibility - the capability of the organisation to operate (by optimal use of resources and constant innovative organisational management) in accordance with its own mission and vision and to, gradually, improve all key elements of action in order to achieve independence and stability.

Capacity building - raise the general level of organisational knowledge and capabilities of individuals in some organisation who are important for its sustainability and development (such as auto-evaluation, strategic planning and management, acquiring of resources, leading the organisation, team work etc.).

Parameters of the evaluation- the most general value directives important for the assessment of achieved level of success in the functioning of some organisation, which also serve as its practically feasible goals

Indicators and evaluation – quantitative and qualitative indicators used to analytically determine(in a precise and reliable way) the developmental degree of the organisation, as well as, the tendencies in its development and specify the basic advantages and inconveniences in its total functioning.

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VII ANNEXES

ANNEX 1

The form for a group discussion: "Multiculturalism and cultural rights" (according to the form from the book: V. Dimitrijević et al. – Cultural rights, the Center for human rights, Belgrade, 1999)

Demography

a. Has the number of members of your national community in the municipality/place you lived in increased, decreased, or stayed the same in the last few years?
b. What are the reasons for such a demographic movement of the population that belongs to your national community? Emigration (what causes it)? What causes assimilation with the majority group? The inflow of new population with a different national belonging (where does it come from, and where is it located)?

Media

a. How do you assess media from the aspect of your community? Do they objectively reflect situation and problems of your community and articulate its interests?
b. Are there local radio/TV stations that broadcast program on the language of the community?
c. Is the entire program broadcasted on the language of your community or it also presents different languages, spoken in your environment?
d. Who controls (in means of both ownership and program content) the media intended for your community?
e. Is the degree of state control different in the case of printed (newspapers) and electronic media (radio and television)?
f. What is the availability of information from different parts of the country? Is special technical equipment (e.g. satellite dish) necessary for watching the TV program?

Forms of sociocultural linking within the community

a. Do there exist certain forms of non-political (interest, civil, cultural, NGO) organization within the community?
b. How many people, in relation to the total population of the community, are covered by its action?
c. Which are the most important activities of these non-political forms of action?
d. What kind of problems, difficulties, obstacles, and resistance do you encounter in the area of non-political action, that is, what kind support and assistance do you enjoy?

e. Do the non-political forms of action surpass the boundaries of your community, and in what cases?
f. With what other communities do you cooperate in the area of non-political (interest, civil, cultural, NGO) action?

Practice and forms of interculturalism

a. In what situations are the (otherwise latent) tensions between the members of different communities significantly demonstrated? National/church celebrations? Sport games? Cultural celebrations?
b. What do you think about so-called "assimilation models" – persons who accept the culture/values/language/identity of another community to the point of self-oblivion, although they do not belong to this community by birth? Are they opportunists, careerists, or, above all, persons who find the boundaries of their own community as too narrow?
b. Is closing up in one's own community the only way to avoid assimilation? Should this be seen as a compulsion or one's own choice?
c. Do you find the possibility of existence of plural identity, which would, for example, through regional identity (e.g. Bosnian, Herzegovinian) reconcile/relate the identities based on national belonging, as acceptable?
d. Does the settling down of a greater number of refugees (in the last few years) in multicultural environments create problems in relations between communities that did not exist before?
e. Which are the critical/conflicting points of relation between the natives and refugees?

Guaranteeing the right to culture

a. Do you find that the right to your own culture has been (legally) guaranteed to you in an appropriate fashion? Do you see certain failures and omissions in these legal regulations?
b. What would you change/add in terms of guaranteeing the right to culture?
c. How, in fact, is the guaranteed right to one's own culture realized?
d. Does there exist, and what is the clash between the legally prescribed and actual utilization of this right?

ANNEX 2 The form for self-evaluation on the achieved level of multiculturalism within NGOs?

Communication	Do you know which groups exist on a local, state, or regional level?
	Do you wish to establish contact and cooperation with the organizations that do not belong to your ethnic community?
	Would you cooperate with the members of non-dominant cultural groups in your area, or outside of it?
	Will your marketing materials (brochures, posters) also be comprehensible and attractive to the members of other groups?
	Do you find that the promoting and preservation of cultural diversity is of a fundamental importance for your organization?
The determining of the program	Do you know about any distinguished creative individuals and artists from another ethnic group, as well as those that affirm intercultural dialogue and cooperation?
	Do you want to establish cooperation with them?
	Do you want to be included in promoting the cultural creativity of non-dominant groups?
Staff policy	Are your activists and associates from different social groups?
	Do you have volunteers from different social groups?
	Is your Management Board established on a multicultural basis?

ANNEX 3 Tables for the creation of a strategic plan

Table 1 Long-term strategic plan*

Vision & Mission	Long-term goals	Development strategies	Main Programs **	Expected outcomes	Evaluation criteria and indicators ***

		1. for exemple - networking	Program A	Program A	Program A
					    criterion 1
					    – indicator 1
					    – indicator 2
					    etc.

			Program B	Program B	Program B
					    criterion1
					    – indicator 1
					    – indicator 2
					    etc.

			Program C etc.	Program C etc.	Program C
					    criterion 1
					    – indicator 1
					    – indicator 2
					    etc.

		2. for exemple - partnership	Program A Program B Program C etc.	Program A Program B Program C etc.	Program A Program B Program C etc.
		3. for example –commercial programs	Program A Program B Program C etc.	Program A Program B Program C etc.	Program A Program B Program C etc.
		4. etc.	Program A Program B Program C etc.	Program A Program B Program C etc.	Program A Program B Program C etc.

*Table 1 should be accompanied by an additional text in which you explain in a more flexibile form the overall Long-term strategic plan of your NGO.

**Please add to the above mentioned text titles and elaborated descriptions of each main programme (please allways keep the numbering and titles the same as in Table 1).

***Criteria are being defined in regard to the long term goals; indicators in regard to strategies, main programs and expected outcomes.

Table 2 Three–year operational plan

Goals (three years)	Main programs	Projects & activities	Time table	Resources			Marketing plan		Evaluation, monitoring & control
				human	material	financial	PR	Advertising instruments	

Table 3 Time & cost table

(NB Text in red provides you with an example of how to fill in the forms. You can delete the red text and replace it with data of your NGO)

Programs and activities	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Budget
Program A *Education*													
Activity 1 *Workshop*		planning			work shop 1 3000	evaluation 500			work shop 2 1500	evaluation 500			5 500
Aktivity 2 *Training for the trainers*						prepa ration 500						semi nar 2500	3000
Program B													
Progam C													
Personnel													
Running costs													
Marketing activities													
Total													USD

Table 4. Available resources

Programs & activities	Available resources				
	human	**technical**	**space**	**financial**	
				public[1]	**other[2]**
Program A					
Activity 1					
Activity 2					
Program B					
Activity 1					
Activity 2					
Total					

---

[1] Public refers to central/regional/local authorities & their funds
[2] Other refers to sponsorships, donations, own income, and partners' resources

Table 5.   Human Resources - Stuffing

	name	profile	knowledge and skills	education needs	motivation plan
Core *new needs*					
Part time collaborators *new needs*					
Executive Board *wishes*					
Volunteers **Friends & supporters**					

Table 6 Partnership & Decentralization

Programs & Activities	Partners	Type of partnership	Location of implementation	Expected outcomes/ decentralization efects
Program A				
Activity 1				
Activity 2				
etc.				
Program B				
Activity 1				
Activity 2				
etc.				

Table 7.   PR & marketing plan

(NB Text in red provides you with an example of how to fill in the forms. You can delete the red text and replace it with data of your NGO)

concept	target groups	instruments	expected results	partners (media etc.)	budget
PR	**a) General public** **b) professionals etc.**	**logo/lettering /broshure** **specific PR events**			
Marketing (general concept relevant for the NGO)		**marketing campaign**			
Program A	**students profesionalls**	**radio jingle…**			
Program B etc.					

Table 8.   Evaluation / Monitoring/Control

Contents	Criteria	Indicators	Methods
1. Quality of the program and achieved resultes			
2. Transparency of procedure			
3. Public transparency			
4. Financial control			

ANNEX 4

The introductory part of the short-term strategic plan of the Center for contemporary art, Sarajevo

SARAJEVO CENTER FOR CONTEMPORARY ARTS ❖ CENTAR ZA SAVREMENU UMJETNOST SARAJEVO

Center for Contemporary Arts, Sarajevo
Obala Maka Dizdara 3
71000 Sarajevo

SCCA (Sarajevo Center for Contemporary Art) was founded by the Open Society Fund Bosnia and Herzegovina at the end of 1996. Since 2000, **SCCA** has operated as an independent, non-profit professional organization, led by a seven-member executive board.

STAFF

Dunja Blažević, director of the Center, completed Art History, Faculty of Arts, Belgrade University;
Lejla Hodžić, visual art program coordinator, completed studies at the Academy of Fine Arts Sarajevo, Department of Graphic Design;
Enes Zlatar, video and new media program coordinator, Completed II Gymnasium;
Amra Bakšić Čamo, video and new media program coordinator, Completed Comparative Literature and Information Science at Faculty of Art, Sarajevo University

ANNUAL PLAN 2003

The process of transition, which is still going on in the countries of Central and Eastern Europe, began with difficulties in Bosnia and Herzegovina, destroyed by war, divided and politically stagnant. This has to do not only with the unavoidable political and economic transition, but also with the need for fundamental renewal, for which the necessary political will do not exist. Being in the situation with lack of system and cultural policy, SCCA is focused on keeping contemporary art alive by supporting new artistic production. SCCA directs its attention towards the broadest, non-artistic public and to young people who, with education and opportunities to realize their own projects, become our potential future artists and members of a dedicated public.

INFO/DOC/EDU Center can be characterized by the following basic sub-programs/project elements, which are mutually complementary and frequently indivisible:

Art documentation - SCCA continues to collect and produce photo, slide and video documentation of all the exhibitions and individual artworks.

Professional library - continuity of subscriptions to 18 periodicals

Breakfast with... is a series of 30 encounters with guests from various fields of culture and art; every Saturday at 11:00, new guest on our program

Presentations and lectures - The focus of all of the 14 lectures/presentations will be young and middle-generation artists, and organizations/institutions that emerged in the final decade mainly from the region.

Workshops and seminars – Film history in my family, video workshops, project in collaboration with European Cultural Foundation; *Computer literacy workshop series:* Demystification of the computer and the Internet, workshop length – 2 days, frequency –8 times per year, Introduction to basic principles and ways of processing digital images, workshop length – 2 days, frequency –8 times per year, Fundamentals of compressions, CODEC formats and characteristics of digital images (static and moving), archiving techniques for digital formats—video/audio, databases, Workshop length – 1 day, offered 3 times per year, Audio information formats, Frequency – offered 2 times per year, Interactive multimedia presentations, workshop length – 2 days, frequency –2 times per year; a seminar *History of video on the soil of the former Yugoslavia*.

Exhibitions - SCCA is a "producer" of exhibitions, actions and manifestations. SCCA thematically conceives and realizes documents; conceives and realizes projects in collaboration with other centers and institutions in the country and abroad; undertakes projects of other institutions that conceptually correspond with the program orientation of SCCA. The funds for 2003 exhibitions haven't been insured yet.
The following list of planed exhibition is still wishful thinking:
Question mark, environmental sound sculpture; authors: Darko Stanic & Vladimir Jaksic,
Bosnian girl, photo project by Sejla Kameric;
Glamoč deaf dance, video installation by Danica Dakic, Bosnian artist living in Germany.
Roma stories, photo exhibition by photographers Nihad – Nino Pusija (Sarajevo) & Jovan Belov (Skopje). Both of them live in Berlin. Both of them as photographers and human rights activists continuously witness the Roma life, Pusija in Sarajevo, Belov in Skopje,
Bosnian people thank to the International Community, installation / monument; author: Nebojsa Seric – Soba;
Gene XX, installation and presentation of feminist works; author: Sanja Ivekovic, the artist from Zagreb.

Multimedia and Video Production - SCCA/pro.ba, in the field of electronic/digital technology: produces and co-produces multimedia artworks - video, internet and video installations; creates video and web documentation of all SCCA actions; distributes and organizes, domestically and abroad, presentations of works realized in these media, for this year, 15 independent productions are planed.

STRATEGY 2003 – 2006

SCCA presents its work for the donor market, to address the specific interests of potential donors for individual program segments. The survival of SCCA and the continuity of its essential activities is dependent on securing and maintaining stable partners who will support SCCA's projects financially; this means that they recognize not only the artistic merit, but also the cultural, social and political significance of SCCA in the development of a civil society in Bosnia and Herzegovina, as well as SCCA's contribution to a positive image of BH on the world stage.

Still, SCCA has not been able to find long-term partners or fund providers due to specific (chaotic) situation in the culture. Only with reliable partners, SCCA can count on the most important quality of such organization – continuity of the program; therefore it is impossible to make realistic business plan and strategy report.

SHORT DESCRIPTION OF THE REGIONAL EXPERTISE

SCCA is one of the founding members of the International Contemporary Art Network (ICAN), the successor of the network of Soros Centers for Contemporary Art; it is also one of the founding members of the Balkan Art Network (BAN). SCCA considers that its primary role is to be constantly engaged with its target groups, and does this on three basic levels: local ↔ local, local ↔ regional, local ↔ international. The activities of labs and art centers in South-Eastern European countries can be divided in three different areas: production, education and presentation. These three areas are a key for future cooperation and exchange. Importance of this kind of regional cooperation is in comparing experiences, assets and future plans and wishes. The most important projects of every lab, representing the different faces of multimedia are case studies, and with a complete overview of regional situation in multimedia, better understanding of local community on perspectives on regional lever are going to emerge. The communication and development of joint programs among the centers is of great importance for their future development on the local, regional and international level.

REGIONAL DIMENSION

In the past five years (the amount of time the Center has existed), the Center has collaborated on numerous projects with institutions from Eastern Europe.

Main regional projects in 2003:

Balkan Konsulat, contemporary art from South-Eastern Europe / project in progress/, project conceived by: Margarethe Makovec and Anton Lederer, from the <rotor> Graz, and
Lejla Hodžić from the SCCA Sarajevo.
During the whole year 2003, Graz is the cultural capital of Europe, young curators from Belgrade, Prague, Istanbul, Budapest, Sarajevo, Vienna and St. Petersburg (Special) present different artistic positions in the Balkan Konsulat.

De/construction of the monument
The idea of this project is to get together the artists from former Yugoslavia, who already deals with the subject of de/constructing of monuments and rewriting the history, to present their work, and to enable the future production. The project will be realized in several phases:
1st phase - exploration – visit to the regional centers, meeting the local artists; until September 2003, 2nd phase - exhibition of existed works followed by conference and printed collection of the texts; December 2003, 3rd phase - the exhibition of the new produced works followed by gathering of people from different fields who will encourage public debates; additional whiten material will be published as well as the catalogue and website; the end of 2004.

a.network
In March 2003 pro.ba formalized its efforts on the regional level and became a funding member of the a.network. a.network is a regional network of new media centers which are able to produce, present,
and reflect on current state media/culture/technology and overall social development. Mission of South East European network is to:
- strengthen the sector of new media culture and make it's production more accessible to the general public
- to enhance its structure and increase visibility to the governing and funding bodies without losing it's plasticity of: small-scale, modular, dynamic, networked constructs...

Founding members: Multimedia Institute, Zagreb, Croatia, Ljubljana Digital Media Lab, Ljubljana, Slovenia (working within "KUD (Cultural artistic company) F. Presern"), Kuda.org, Novi Sad, Serbia and Montenegro, pro.ba, Sarajevo, Bosnia and Herzegovina (working within SCCA)

ANNEX 5

The evaluation form from the seminar "Intercultural mediation" held in Mostar and Sarajevo

1. Did the seminar help you to more deeply understand the past and present processes on the Balkans (stereotypes, prejudices, community of identities, and mutual relations between the communities)?[3] (circle your answer)

       1   2   3   4   5

2. How important has the considering of the problem of constituting a cultural policy of Bosnia and Herzegovina been for the comprehending of the significance of the role of the state and its cultural policy instruments in creating cultural development in general?

       1   2   3   4   5

3. As activists in the civil sector, did the seminar help you to clarify the role of this sector in:

   a) the reconstruction of the society (each individual one) and the region as a whole?

       1   2   3   4   5

   b) the building of trust in the local community and in the region

       1   2   3   4   5

   c) the dispelling of social and cultural barriers

       1   2   3   4   5

   d) the defining of local, state, and regional cultural policies and initiatives?

       1   2   3   4   5

4. In your opinion how much the method of strategic planning opens up the possibility of improving your work?

       1   2   3   4   5

---

[3] 1 – not at all, 2 – insufficiently, 3 – sufficiently, 4 to a great extent, 5 – fully

5. Did you notice, thanks to the seminar, some structural deficiencies/faults in the functioning of your NGO?

       1   2   3   4   5

6. Did the seminar offer you adequate answers in regards to the resolution of problems and doubts concerning the operation of your organization?

       1   2   3   4   5

7. Did the seminar shed new knowledge on the needs of lobbying and active action in the local environment?

       1   2   3   4   5

8. Did the seminar help you to form on your own programs of cooperation and communication in the region through programs and projects?

       1   2   3   4   5

9. You evaluate the achieved quality of communication between the NGOs within the framework of the seminar as:
      (describe)

10. You evaluate the general atmosphere and work methods at the seminar as:
      (describe)

11. Did you develop the possibilities of surpassing obstacles in communication between the cultural actors from different environments?

       1   2   3   4   5

12. How do you assess the contribution of the seminar in developing partnership in the region in the future?
       1   2   3   4   5

13. Do you recognize networking as one of the important strategies in developing cultural and intercultural cooperation in the region?

       1   2   3   4   5

Explain: _____

14. Did you gain new knowledge in the seminar that will enable you to conduct a better conceptualisation of the program and the project?

       1   2   3   4   5

15. Did you gain the possibilities for a better assessment and evaluation of your and others' projects that deal with local and regional cooperation and communication?

       1   2   3   4   5

16. To what extent was the seminar significant for you in terms of designing and repositioning your personal action and future career?

       1   2   3   4   5

17. To what extent did the seminar enable you to - through the lectures of the participants and through the visits of non-governmental organizations in Mostar and Sarajevo - expand your knowledge on different conditions and situations in other parts of the region?

       1   2   3   4   5

18. Do you find that the lecturers responded to your expectations and needs?

       1   2   3   4   5

19. Was (or will) the given literature (be) of use for you?
       1   2   3   4   5

20. How do you assess the general organization of the seminar:

   a) in Mostar   1   2   3   4   5

   b) in Sarajevo   1   2   3   4   5

and do you have any type of suggestions regarding the continuation of this kind or similar activities?

ANNEX 6

Mediation of art in suburbs – »FLUX02 – modernization everywhere! «, Belgrade

The presentation of works of contemporary artists in the suburbs of Belgrade, the author of the project: Nebojša Milikić, editor, Rex, www.rex.b92.net/flux02
fifth action: Kaludjerica (the Nun) – 13th – 15th November, 2002.

The television presentation of video works:
13th-15th November – the window of FER betting place in Kralja Petra I street
13th-15th November - STR M (P. M.) on the last page 309

Projections with video beams will be shown at the following locations:
November 13th at 7 pm – on the facade of the PEKABETA supermarket in the Kralja Petra street
November 14th at 8 pm – in the hall of the »Aleksa Šantić« elementary school
Authors: Breda Beban, Miodrag Krkobabić, Zoran Naskovski, Vladimir Nikolić and Vera Večanski, Margareta Stanojlović

During each action, a couple of hundred of posters with the following works will be pasted:
»Deset sa lukom - deset sa mukom» ("Ten with onions, ten with troubles") (2000, a woven fabric), authors: ŠKART + the association of single-parent mothers "ŽENA" (»WOMAN«) - Zemun (drawing done by Dušica Tomić, weaving by: Lenka Zelenović)
«Azbestno naselje« («Asbestos settlement«), author: Ana Adamović
«Plakat za utakmicu»(iz serije Populistički projekat) («Poster for the game») (from the Populist project series) author: Uroš Djurić
«Savremeni umetnici nejasni su publici» ("Contemporary artists are unclear to the audience"), author: Žolt Kovač
»Sve Šengen vize» (fotografije iz serije Čekanje za vizu iz triptiha: Ilegalni prelazak granice/Čekanje za vizu/Tražim muža sa pasošem EU) (»All Sengen visas») (photographs from the Waiting for a visa from triptych series : Illegal crossing of the border /Waiting for a visa/Looking for a husband with an EU passport) author: Tanja Ostojić

The Flux project presents and popularises contemporary art by exhibiting the works of domestic and foreign artists in specific "suburban" circumstances. This presentation serves to insist on interaction between the contemporary art works and the audience from those areas where the cultural programs almost do not exist. The actions are directed towards the mitigating of negative traits of the centralization of cultural supply and the breaking of cultural and communication barriers, which isolate the inhabitants of suburbs from the city core.

The works of contemporary artists are presented in a new contest, moved from their usual gallery and city surroundings, thereby becoming easily available to the broadest

population that often does not have the possibility in their area to be informed about the events and themes present in the artistic scene.

Flux 02 will be realized via three-day actions in Ripanj, Borča, Sremčica, Kaludjerica and Batajnica. During each action, at a couple of locations in different settlements, video works are presented: on TVs in the store windows or the windows of kiosks (non-stop), and during evening projections, which are held at different locations. For each action of the Flux project, a catalogue/flier is printed. one page in the catalogue is edited by local co-organizers.

ANNEX 7

The press statement of the Multimedia Institute, Zagreb

Because of the involvement of USA in the war in Iraq, the Multimedia institute terminates the contract by which it had received 100 000 USD from the USA government for its work on the development of the civil sector in Croatia.

We would like to inform you about our reasons for this decision:

At the end of the year 2002, the Multimedia institute received a two-year financial support amounting to 100.000 USD from the US Agency for International Development (USAID) by means of/thanks to a development program of non-governmental organizations in Croatia, which is conducted by the Academy for Educational Development (AED). With this program, 10 organizations in Croatia were financed, and were selected by the financier as key for the sustainability of the non-governmental sector and civil society, and, therefore, for the development of democracy..

The Government of United States of America, disregarding the international law, undermining the international decision-making institutions based on it, and defying

the prevailing opinion of the world public – started the war in Iraq.

Since this is the case of a war that is:
  a) a precedent based on the preventive warfare reasoning,
  b) commenced by disregarding the international community's processes of legitimising,
  c) lead by the corporative interests of control over natural resources,
we conclude that this kind of action is irreconcilable with the principle and values we represent, and that, therefore, the preconditions of cooperation on the development of democracy and civil society between our organizations and AED have changed, which is why we do not accept the financial support of the US government and terminate the cooperation contract.

Critically reacting to the context of economic globalisation, the actors around the world devote themselves to the creation of preconditions for political and social globalisation. Seeing themselves as a part of this global public, with this act, the Multimedia institute does not represent any nationally determined position, but reacts to the war in Iraq that is conditioned by the new global order, and is contrary to political globalisation.

 We use this opportunity to express our regret that, despite AED's efforts and professional relation, we terminate our cooperation on this project.

 ***

The Multimedia Institute (MI2) is a non-governmental organization that gathers the critical public, and promotes the innovative possibilities of social and cultural actions that offer new information technologies.

By developing free software for cooperation, and by education, public representation and promotion of tactical approaches to communication technologies and mass media, MI2 introduces the civil society with means and ways on how to, with socially aware network action, ensure a greater effect and output.

By opening the public space for promotion of civil initiatives – the club for net culture MAMA, MI2 directly cooperates with numerous initiatives and associations, and conducts its own projects involved in the critical transformation of the society.

***

Reactions to the Statement of the Multimedia Institute

  > Date: Wed, 26 Mar 2003 11:41:33 +0100
  > From: Biljana Kasic <biljana@zamir.net>
  > Subject: podrska (support)
  > To: m@rcell.net
  > X-Mailer: QUALCOMM Windows Eudora Light Version 3.0.6 (32)
  > >
  > I would like to thank all the members of the Multimedia Institute
  > on their dedication to their principles regarding values and globalization,

expressed in
> your Press statement concerning the rejection of support of AED. Your reasons
> promote both the issues regarding the purpose of civil action, as well as those issues
> regarding contextualization (ideological, pacific/war, financial, positional), and all
> of these are equally important.
> I express my thankfulness primarily as a civil activist and as a supporter of many of
> your activities.
>
> Fond regards,
> Biljana
>
>
> Date: Thu, 27 Mar 2003 05:20:57 -0800 (PST)
> From: Alex Akuti <svingar@yahoo.com>
> Subject: Re: izjava za javnost Multimedijalnog instituta] (Multimedia Institute's Press statement
> To: Mladen Majetic <mladenm@zamir.net>, m@rcell.net, forca@zamir.net
>
>
> I cannot find the right words to describe your move. More power to you, and thank you
> for your Self-awareness in this action. You have shown that fighting for an idea and for
> an ideal does not have a price. When AED rejected my project last month…I only then
> realized what I almost did…I would never have thought that a financial rejection would
> make me so happy.
> Peace is not the product of a victory or a command. It has no finishing line, no final deadline, no fixed definition of achievement. Peace is
> a never-ending process, the work of many decisions. (Oscar Arias)
> Aleksandra
>
>
> Date: Fri, 04 Apr 2003 15:02:26 +0200
> From: Foresta <foresta@wanadoo.fr>
> Subject: Re: [marko-polo-tours@du.tel.hr: Re: hotel korcula 10.04.-17.04.]
> To: Marcell <m@rcell.net>
>
> Marcell,
>
> Thanks for the message and all your help. I will contact Ivan directly to
> see about the hotel on Korcula. I just came back from Prague and London.
> We now have Prague on Access Grid. Grzesiek was there with me as well as
> Gabriella and we connected a performance they did in Prague with the Access
> Grid Network.
>
> I read your declaration and can only say bravo. It is very easy to be

> against the war, but you put your money were you mouth is and I find it very
> courageous. I had a phone call from Chris Marker while I was reading it and
> and read it to him. He was also impressed by the fact that you turned back
> money you certainly needed and avoided being bought off like everybody else
> supporting the war. Well done.
>
> Not only is the war illegal it is stupid. It is obvious that the Pentagon
> doesn't know what it is doing. If the war is to be won, it will be won
> by shear force creating a further mess to be dealt with in the future. This
> has to be the worse administrative the US has ever had. I keep saying that
> after every election but it continues. A country totally lobotomized by the
> media is no longer capable of participating in democratic elections and
> choosing their leader intelligently. We have reached the height of the
> American Imperial order and I can only hope it is also the beginning of the
> end. If Europe would only get its act together to create the
> counter-balance necessary to stop it, there would be hope. I don't have
> much respect for Europe's politicians and the motivation behind their
> opposition. I think Chirac is a complete opportunist and Schroeder a
> political hack. Between the two of them they are destroying the European
> structure for the sake of their own ambitions. God protect us from our
> leaders.
>
> Bush and Co. have complete destroyed the international structure for
> maintaining order so painfully put in place after WWII. With the excuse of
> bringing democracy to Iraq they have ignored the democratic expression of
> opposition coming from most of the world's democracies. Their hypocrisy is
> blatantly apparent and their real motives obvious. The administration is
> made up of bullies, right-wing fanatics, wishful-thinking military
> bureaucrats, religious fundamentalists, none of whom have any sense of
> reality except the imaginary world they have built for themselves.
>
> I could go on and on. I have never been so depressed at the state of world
> affairs. I don't defend Sadam for a minute. He is an animal and should be
> stopped. There were ways of doing it that would have improved world order
> rather than destroy it. On a last note, what military leadership would put
> their army in a country during the hottest months of the year for the sake
> of macho parading? This is not leadership. This is a dog show.
>
> The only thing left to do is continue building and doing what we think is
> important on our own and as fast as we can.
>
> I'll call you when we get to Croatia.
>
> Best to you all,
>
> Don

ANNEX 8

Queer Zagreb

Queer Zagreb is an international project that intends to link queer theory and practice. With its program, Queer Zagreb, through art, theory, and activism, presents deviations from heteronormativity as a group of traditional rules founded on the assigning of gender roles. Queer Zagreb questions the established social models mainly founded on the relation of gender and sex, and indirectly raises issues significant for the strengthening of the civil society and human rights.

The social stereotypes, prejudices, militarism, the relation between the Church and state, the different structures of the family are only some of the constructs that can be observed through the queer prism, which does not start from predetermined and unchangeable relations that are based on the strict categorizations of people. Regardless of whether the categorizations are made based on gender, sex, ethnicity, skin color, eye color, or sexual orientation, all of these can, at any given moment, become an inspiration for discrimination. Within the area of sexuality, queer is not a synonym exclusively for everything gay or lesbian, or for any other category, although gay or lesbian (self) determination is a part of queer as the most noticeable deviations from the generally accepted and urged system of manliness and womanliness. It is precisely because of that reason that the program of Queer Zagreb serves to indicate that not one social construct has monopoly over queer identity, and that, therefore, heterosexual persons can also be queer due to some other clashes with the propagated social models.

For the first time, Queer brings to both Zagreb and the Zagreb region an overview of shows, films, exhibits, and theories, which will, on the one hand, present momentary achievements of queer discourse, and, on the other, intend to articulate and position domestic queer expressions.

QUEER ZAGREB, 25. – 30. 4. 2003.

25. 4. Friday
10:00 MM Center, Savska St. no. 25 / workshop
Young Gay America, USA
'Iskustvo u Hrvatskoj' ("Experience in Croatia")

18:00 Galerija primjenjenih umjetnosti (The Gallery of applied arts), Savska street no. 25 / exhibit
'Post-socialist queer identity' – opening of the exhibit
Young Gay America, SAD
"Izobilje!" ("Abundance!")

19:30 GDK (Drama Theatre) Gavella, Frankopanska St. no. 8 – opening of the festival / dance
Kopergietery & Ives Thuwis, Belgium
'Men'

26. 4. Saturday
10:00 - 17: 30 Goethe Institute, Grada Vukovara St. 64 / conference

Dean Vuletić (Croatia)
"Homoseksualnost i politika u Hrvatskoj: povijesne perspektive" ("Homosexuality and politics in Croatia: historical perspectives")

Mark Blasius (USA)
"The issues of Queer policy"

Corinna Gencshel (Germany)
"The policy of sexual citizen in the context of the neo-liberal social worlds, as well as old and new means of exclusion: challenges for queer policy and society theory"

Mandy Merck (Great Britain)
"Queer economic subjugation"

David Halperin (USA)
'Identity endurance"

Nina Wakeford (Great Britain)
"Research of the queer technologies"

Dennis Altman (Australia)
"Neocolonialism or liberation: who invented the global gay? "

Matias Waldemar (USA)
"The change of sensitivity in the world"

18:00 MAMA, Preradovićeva St. 18 / film
"Lijepa stvar" / 'Beautiful thing'
(Hettie MacDonald, Great Britain, 1996)

19:00 Human Rights center, Kralja Državislava St. no. 6 / exhibit
The opening of the exhibit of the of Lesbian organization LORI from Rijeka

20:00 ZKM (Zagreb Youth Theatre), Teslina St. no. 7/ theatre
"Dracula's son", David Drake, USA

21:30 Kinoteka (Film library), Kordunska St. no. 1 / film
"Felixove pustolovine" / 'Drole de Felix' ("Felix's adventures")
(Oliver Ducastel, Jacques Martineau, France, 2001.)

27. 4. Sunday
10:00 - 17:30; Goethe Institute, Grada Vukovara street no. 64 / conference

Pawel Leskowitz (Poland)
"Towards the democratic public sphere: sexual minorities in society and art today"

Jonathan D Katz (USA)
"Imagining the invisible: Queer studies in art history"

Ivica Buljan (Croatia)
'Kultura žudnje' ("The culture of desire")

Vanja Hamzić (Bosnia and Herzegovina)
"Percepcija queer identiteta u religijskoj, medijskoj i umjetničkoj matrici" ("Perception of queer identities in religious, media, and artistic matrix")

Roman Kuhar (Slovenia)
"Mediji o homoseksualnosti u Sloveniji" ('Media on homosexuality in Slovenia')

Tea Nikolić (Serbia)
"Mediji o homoseksualnosti u Srbiji"('Media on homosexuality in Serbia')

LORI (Croatia)
'Mediji o homoseksualnosti u Hrvatskoj' ('Media on homosexuality in Croatia')

17:00 MAMA, Preradovićeva street 18 / video presentation / lecture
Out North Alaska, USA
"Oživljavanje demokracije" ("The reviving of democracy")

18:00 MAMA, Preradovićeva street 18 / film
"Članak 175" / 'Paragraph 175'

(Rob Epstein, Jeffery Friedman, USA, 2000)

20:00 MM Center, Savska street 25 / slide presentation / lecture
Young Gay America, USA
'Mlade gay osobe u post gay Americi' ("Young gay people in the post gay America")

21:30 Kinoteka (Film library), Kordunska street 1/ film
'Prije noći' / 'Before Night Falls'
(Julian Schnabel, USA, 2000.)

'Prije noći' / 'Before Night Falls'
(Julian Schnabel, USA, 2000.)

28. 4. Monday
10:00 – 16:30 - Goethe Institute, Grada Vukovara street 64 / conference

Gordan Bosanac (Croatia)
"Queer u balkanskoj tranziciji" ("Queer in Balkan transition")

Svetlana Đurković (Bosnia and Herzegovina)
"Identitet i tranzicija" ("Identity and transition")

Zvonimir Dobrović (Croatia)
"Postsocijalizam i queer identiteti" ("Post-socialism and queer identities")

Round table
'LGBT activism and rights in the region' with short introductory lectures by:

Ninoslav Mladenović (Macedonia)
"LGBT prava u Makedoniji" (LGBT rights in Macedonia")

Tatjana Greif (Slovenia)
"Pravna situacija LGBT osoba u Sloveniji: proces legalizacije istospolnih zajednica'
("The legal situation of LGBT persons in Slovenia: the process of legalization of same sex communities"

Jelena Poštić (Croatia)
"Lezbijski aktivizam u u regiji'" ("Lesbian activism in the region")

Dorino Manzin (Croatia)
'LGBT situacija u Hrvatskoj' ("LGBT situation in Croatia")

18:00 MAMA, Preradovićeva 18 (Prereadovic street no. 18)/ film
"Drhteći pred Bogom" / 'Trembling Before God'
(Sandi Simcha DuBowski, USA, 2000)

20:00 Teatar (Theatre) Exit, Ilica street 208 / theatre
Queer Zagreb & Theatre des Femmes, "Ne ja ili orjentacijsko hodanje"("Not me or orientative walk"), Croatia

21:30 Kinoteka (Film library), Kordunska street no. 1 / film
"Aimee i Jaguar"/ 'Aimee & Jaguar'
(Max Färberböck, Germany, 1999.)

29. 4. Tuesday
10:00 - 14:00 MM Center, Savska street 25 / additional program

'International Lesbian and Gay Cultural Network' I
The 1st stage of the world congress 'Homo culture'
film: 'Užad i valovi' / 'Ropes and Waves'
(Erica, Eaton, Pamela Hawkins, ILGCN USA, 10 min)

seminar: 'Homo culture vs. homophobia – across the world'
(ILGCN; ILGA; Amnesty International; World Humanists; EU; Nordic Council...) - Bill Schiller (ILGCN Stockholm / Tupilak, Sweden)

film: 'Debele usne, tanke usne' / 'Thick Lips Thin Lips' (Paul Lee - ILGCN Toronto, Canada, 7 min)
seminar: 'Nazi and neo-Nazi persecution of homosexuals' - Colin de la Motte-Sherman (ILGCN Berlin), Ernst Strohmeyer (HOSI Linz, Austria)

film: 'Homofobija' / 'Homophobia'
(Bernard Lionel, France, 60 min)

'Tupilak's Nordic art on tour '
- slide exhibit and presentation of gay and lesbian art and photograph from Iceland to Latvia

18:00 MAMA, Preradovićeva street 18 / film
"Tata i tata" / 'Daddy & Papa',
Johnny Symons, USA, 2002

20:00 Teatar (Theatre) Exit, Ilica street 208 / theatre
DRED of DRED Love Experience ™, USA
'Gender enlightenment'

21:30 Kinoteka (Film library), Kordunska street 1 / film
"Spaljeni novac" / 'Plata Quemada',
(Marcelo Pineyro, Argentine, 2001)

30. 4. Wednesday
10:00 - 14:00; MM Center, Savska street 25 / additional program

'International Lesbian and Gay Cultural Network' II
2nd stage of the world congress 'Homo culture'

film: 'Ponuda' / 'The Offering'
(Paul Lee - ILGCN Toronto, Canada, 12 min)

seminar: 'Gay composers on the international music scene' - Colin de la Motte-Sherman
(ILGCN Berlin)

film: 'Noć je moja' / 'The Night is Mine'
(Olle Holm, Sweden, 14 min)

seminar: 'Nordic homo culture – music, literature, art, dance' - Bill Schiller (ILGCN Stockholm / Tupilak, Sweden)

film: 'Voli koga želiš' / Love the One You Want'
(Trond Winterkaer, Norway, 55 min)

exhibit of photographs:
- '1st Jerusalem gay parade' - Nina Boström, ILGCN Sweden- 'From Auschwitz to Rio de Janeiro' - Paul-Peter Hallberg, Finland

16:00 Galerija primjenjinih umjetnosti (The gallery of applied arts), Savska street 25 / lecture / installation
Bojan Đorđev / Siniša Ilić, Serbia
'Dobro došli u pustinju slike' ("Welcome to the desert of the picture")

18:00 MAMA, Preradovićeva street 18 / film
'Simon i ja' / 'Simon & I'
(Beverley Palesa Ditsie, Nicki Newman, South Africa, 2001.)

19:30 GDK (Drama theatre) Gavella, Frankopanska street 8 / theatre
Ursula Martinez, "Pretvaranje"("Pretending"),
Great Britain

21:30 Kinoteka (Film library), Kordunska street no. 1 / film
"Ljepota" / 'Bishonen' ("Beauty")
(Yonfan, Hong Kong, 1998)

X. IN PLACE OF AN EPILOGUE

Evaluation of the seminars of Intercultural mediation:
From the aspect of one of the participant - MIFOC, Mostar

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UNESCO's training program has organized for the first time the seminar on the topic of "Intercultural Mediation in the Balkans." This seminar was divided in two parts, five working days each, in two cities in Bosnia Herzegovina: Mostar (31st October – 4th November 2002) and Sarajevo (29th November – 3rd December 2002).

Lecturers of this seminar were specialists in cultural as well as political life of the Balkans, who discussed about different subjects, such as multiculturalism and cultural identity, intercultural communication and culture management. The two lecturers were:

Dr. Milena Dragićević Šešić, professor on the University of Arts in Belgrade, Serbia, department: Culture Management, Cultural Studies, Media.

Dr. Sanjin Dragojević, professor on the University of Political Sciences in Zagreb, Croatia, department: Sociology of the Culture and Sociology of the Massive Communications.

Goals

Common goals:

Two training programs had a goal to provide efficient tools and methods on the field of international management projects, including the achievement of intercultural skills.
The training was addressed to young people from NGOs and volunteer's associations who work in the Balkans. The goal of this training was professionalisation and better articulation of intercultural projects, which makes the part of the reconstruction process and self-sustainable development in the region. This means that by these projects, young people will be helped in order to "return themselves" to their own performance on the ground, which would also insure good functioning and duration of the projects. More important aim for this team is the mission of the NGOs, i.e. continuation of progressive experience exchange and influencing next generations of local actors. These NGOs have been already cooperating with these young local actors, and it's still necessary to work on expanding youth's responsibilities.

Specific goals:
1. To estimate artistic and socio-cultural projects that are undertaken by these actors and to identify their specific needs. This phase was realized by two professional lecturers, who are well introduced with the Balkan region
2. To allow participants to exchange intercultural tasks and knowledge made on their own experiences, by flexible and practical structure which are lecturers suggesting
3. To help participants to accept appropriate methods of intercultural management projects.
4. To provide needed tools, techniques and methods which will help young people to accomplish first-class results in searching for partnerships

Expected results

- Strengthening young actors' competence in cultural management and artistic projects, which is the basic condition that guarantee the duration of the project
- Strengthening the relations between young people with different background and developing partnership network. This can also provide youth intermediaries' coordinated action ("shift persons", UNESCO's departments network)
- Producing and spreading publications which describe the training program, made experiences as well as used tools.

MIFOC team comments

This seminar provided us better evaluation of work we made so far, and realisation of new needed elements inside our own structure. And by this, it provided us progress inside the self-critical work, as well as opening to new potential structures and better coordination of the projects. Instructed by professional, interactive lectures and with the extremely good communication with other participants of the seminar, the new communication base with real projects and needs of Balkan's population was made. This seminar provided us access to very important literature, which can help us in better perception of intercultural networking and in accessing to European cultural networks and alternative financial sources. And that is actually the aim of our organisation.

Lectures and informal meetings, which happened spontaneously with creative and active young people of our society, began many discussions that weren't in the program and realized real communication. Followed by this, appeared a wish for further common work between both the lecturers and the whole group, which is already being realized through both side communication and help in present work. There are also some questions concerning the draft developing of cultural policy in BH as important subject inside the problems of cultural life and freedom of BH youth.

And of course, this seminar helped us in getting self-confidence of the whole group and in encouraging our future projects, which are not really supported by local City Municipality, even though these projects have a strong message for all those lost and passive observers of our society.