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An Evaluation – February to November 2004

CULTURE



Norden Balkan Culture Switch

An Evaluation

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Nordic co-operation

Nordic co-operation, one of the oldest and most wide-ranging regional partnerships in the world, involves Denmark, Finland, Iceland, Norway, Sweden, the Faroe Islands, Greenland and Åland. Co-operation reinforces the sense of Nordic community while respecting national differences and similarities, makes it possible to uphold Nordic interests in the world at large and promotes positive relations between neighbouring peoples.

Co-operation was formalised in 1952 when *the Nordic Council* was set up as a forum for parliamentarians and governments. The Helsinki Treaty of 1962 has formed the framework for Nordic partnership ever since. The *Nordic Council of Ministers* was set up in 1971 as the formal forum for co-operation between the governments of the Nordic countries and the political leadership of the autonomous areas, i.e. the Faroe Islands, Greenland and Åland.

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Executive Summary

The Norden Balkan Culture Switch 2003-2005 (NBCS) was launched by the Nordic Council of Ministers (NCM) as a series of artistic and cultural exchanges between West Balkan (Ex-Yugoslavia except Slovenia, but including Albania) and the Nordic Countries (Denmark, Finland, Iceland, Norway and Sweden).

Most of these exchange programmes were planned in 2003 and implemented throughout 2004. Some of them will continue into 2005. Nordic institutions and committees as well as other Nordic networks in the field of culture and educations are responsible for the different programmes and their specific artistic or academic projects. They have worked together with institutions, organisations and individuals in West Balkan in the planning and implementation of their activities.

As opposed to earlier evaluations of cultural exchange programmes, NCM has been interested in a new type of evaluation. The approaches, conclusions and recommendations presented in this report underline important aspects to be taken into consideration when dealing with artistic exchanges and offer NCM insight into new assessment methods and tools.

The evaluation has been structured around two levels. The first one is a general assessment of all the programmes based on questionnaires submitted to all the programme coordinators.

The second one is a closer monitoring and screening of the literature, the contemporary art and the classical music programmes, which were all developed around a greater focus on processes than products and therefore were suited for this more specific assessment. The second level included an ongoing dialogue with the coordinators, contact with their partners as well as questionnaires and interviews with the participants. Observations of the projects, the exchanges and the activities on site completed the picture.

After a brief introduction to the applied methodology, the report presents the different programmes in relation to their aims, activities, and immediate results (output). Their success is measured in terms of both fulfilling certain immediate criteria and their likelihood to achieve long-term goals (outcome).

After a presentation of the screening methods, the three selected programmes are described, analysed and discussed thoroughly. These are followed by general conclusions and recommendations and finally by evaluation methods and tools.

In terms of output (immediate results), *Artistic relevance* and *Intercultural dialogue* have been, for both coordinators and participants, the best achievements of most NBCS programmes and their related projects.

Multi-lateral participation has also to a large extent been achieved, and generated a number of high quality and inspiring intercultural exchanges likely to motivate further initiatives.

Intercultural dialogue should be considered a benchmark in terms of measuring the possible outcome (long-term effects) of NBCS, since it is a pre-requisite for some of the established goals, e.g. *Networking* and *Collaborations*.

Certain learning processes have also been significant for the relevance of the projects. Besides the intensity of the exchanges and the quality of the settings and the proposed activities, the participants have been offered an array of cultural and professional eye openers.

In other words, even if political and psychological differences between the two regions have been difficult to bridge, they have also enriched both sides. Nordic participants and organisers have learned to understand art, politics and social issues from a new perspective, and have been forced to reflect upon their own personal and professional situation.

West Balkan participants and organisers have been inspired by the artistic input from the North, as well as by the Nordic model, its freedom of expression, its respect for individual autonomy and its decentralised management structures.

Despite some communication difficulties, many experienced that similarities speak louder than differences.

Based on the experiences gained in NBCS, when editions of a given programme or project are implemented in both regions, they give the participants (and the organisers) the opportunity to experience both the roles of hosting and 'guesting' in relation to their peers and colleagues. This seemingly intensifies the cultural immersion, and increases knowledge of each other's socio-cultural and artistic contexts, thereby increasing both mutual understanding and intercultural dialogue.

It also seems that new connections can be established between some of the programmes when they relate to the same target groups and institutions, and have common aims and aspects. This could increase the synergy between different artistic or cultural fields and open up for crossover collaboration possibilities.

If explored on a broader multi-lateral basis, some of the programmes could also show a great potential for further development and consolidation.

Regarding management aspects, multi-lateral initiatives are unusual in West Balkan. Even more so; when they focus on processes, long-term effects, and on creating a foundation for interregional cooperation.

It is therefore crucial to assert common Nordic goals and platforms when dealing with partners in other regions. But this co-operation model also

consists in being receptive to partner's needs and ways, as well as in delegating the initiative and the decision-making during the planning and implementation phases.

In other words, effective multilateral management generates co-operation on equal terms and shared ownership, fundamental for encouraging further common initiatives.

In terms of outlook it has been agreed that this evaluation would strive to identify and determine certain conditions and pre-dispositions for creating long-term effects (outcome). NCM's expected outcome for NBCS, such as the creation of interregional networks, greater mobility, further collaborations and regional co-operation in and between the two regions are obviously still not measurable and remain to be appraised in the future.

One of the outcomes of the NBCS may nevertheless be on its way with the creation of a new interregional initiative in West Balkan. *The Balkan Union for Ministers of Culture* (the final name of the organisation is not known yet, but expected to come soon) is a new network that is to operate at the level of cultural policies and decision-making and establish a new forum for exchanges of know-how and experiences between cultural institutions in West Balkan.

The expected future may not be that far away after all.

1. Introduction

1.1 Background

Since 1952 there has been extensive co-operation between the Nordic countries. The fields of art and culture have provided an excellent platform, on which to build joint projects with countries outside the Nordic region.

During the last decades the Nordic Council of Ministers (NCM) has invested in many artistic and cultural exchanges with regions all around the world. The goal has always been to build new networks between the Nordic countries and the other countries involved, and to present the results or effects of those collaborations in the Nordic countries.

The Norden Balkan Culture Switch 2003-2005 (NBCS) is a series of artistic and cultural exchanges between West Balkan (Ex-Yugoslavia except Slovenia, but including Albania) and the Nordic Countries (Denmark, Finland, Iceland, Norway and Sweden). The exchanges were planned in 2003. Some of the programmes were started that year, but most of them have been implemented throughout 2004. Some of the programmes will continue in 2005.

The different exchange programmes and their artistic or academic projects have been planned and implemented by Nordic institutions and committees, such as the Nordic Institute for Contemporary Art/NIFCA, the Nordic Committee for Music /NOMUS, the Nordic Centre for Performing Arts/NordScen.

Other Nordic networks in the field of culture and education have also been involved, such as Academies of Fine Arts /KUNO (Kunsthöjskolan i Norden), Information Centres for Literature, Film Institutes, and higher education institutions involved in media studies. All these Nordic institutions and networks have worked together with institutions, organisations and individuals in West Balkan in the planning and implementation of their projects and activities.

As opposed to earlier evaluations of cultural exchange programmes, this time NCM was interested in a new evaluation model that would go beyond assessing immediate results. The focus had to be on the implementation and management processes. Moreover the success of the exchanges had to be measured in terms of how the processes, the results and general experience of the projects had involved and motivated both organisers and participants. And how it channelled their potential and consolidated their predisposition for creating a certain outcome, i.e. NCM goals for the exchanges.

1.2 Methodology

Aim

In the realm of cultural projects, there is a tendency to focus exclusively on the achieved results, without necessarily taking into account aims, processes, resources and perhaps most of all long-term effects. The criteria of success usually applied are audience appeal, budget balancing as well as media coverage among others. These are all significant factors, but if an appraisal of a cultural project is to offer a broader perspective in terms of justifying the amount of resources spent on the projects, it must approach the actors and the processes themselves.

One of the aims of this evaluation has therefore been to give NCM insight into new assessment parameters related to aims and expectations, management and communication processes, as well as to distinguish between output (results) and outcome (effects) and establish links between the two.

The results, conclusions and recommendations contained in this report should, to a certain extent, point at important aspects to be taken into consideration in future project planning, including possible approaches for monitoring management and communication processes.

Method

NyX – forum for arts and business's approach is based on systemic interpretation, and takes a series of factors and aspects into account, including shareholders and organisations, their values and aims, all of which are important for a comprehensive understanding of the issues at stake.

Research on existing evaluation models, in the cultural but also social and developmental fields, has produced useful information.

Some models profess a distinction between results and effects, others between input and processes on the one side, values and expectations on the other side. They have all clarified important aspects to be taken into consideration, especially the relation between output and outcome, and made it possible to design an appropriate model for the monitoring and evaluation of Norden Balkan Culture Switch (NBCS) as presented here.

Initially, the outlined NCM goals determined a double focus. In fact the evaluation had two target groups, the organisers (programme coordinators and their partners) and the artists/young professionals (participants). Besides approaching them separately, a connection between the two also had to be established.

One of the aims of the evaluation has been to influence the management as well as communication processes and results as positively as possible, thereby highlighting the exchange projects' growth potential in terms of producing the expected outcome.

When addressing programme coordinators, attention has been drawn commissioner's¹ goals, inquiries been made into specific aspects of the project design and management, such as aims, cultural differences, communication, shared ownership and criteria of success.

As for the participants the focus has been on personal goals, on fulfilled expectations, on a successful experience, all aspects that consolidate motivation and predisposition for future activity and perspectives.

One of the important tasks of the evaluation has been to identify the aims and criteria for success for programme coordinators, their partners and the participants, and compare their feedback with these initially expressed values.

This approach has made it possible to measure to what extent expectations have been fulfilled, but also determine whether or not programme coordinators and their partners on the one side and participants on the other had a common understanding of the projects and their aims.

In order to find the right balance between quantified and qualified results, several methods have been applied. The first evaluation level, applied to all the programmes, was based on a double set of questionnaires submitted to all the programme coordinators, one at the beginning and one at the end of the evaluation period. It has made it possible to identify aims, priorities, expectations and criteria of success before implementation, communication and collaboration processes, as well as the challenges remaining. It has been helpful in determining common aspects and issues to all programmes.

Three of the NBCS programmes have been selected for a thorough screening and monitoring, because they conceptually focused more on processes than product and were therefore suited for the proposed evaluation approach. These were the literature, the visual art and the music programmes and their respective projects, *Switch*, *Speak up!* and *Norbal*.

This more intensive evaluation has included an ongoing dialogue with programme coordinators, contact with their partners, as well as a questionnaire for the participants. Observations of the exchanges and projects as well as interviews with some of the management partners and the participants on site completed the picture.

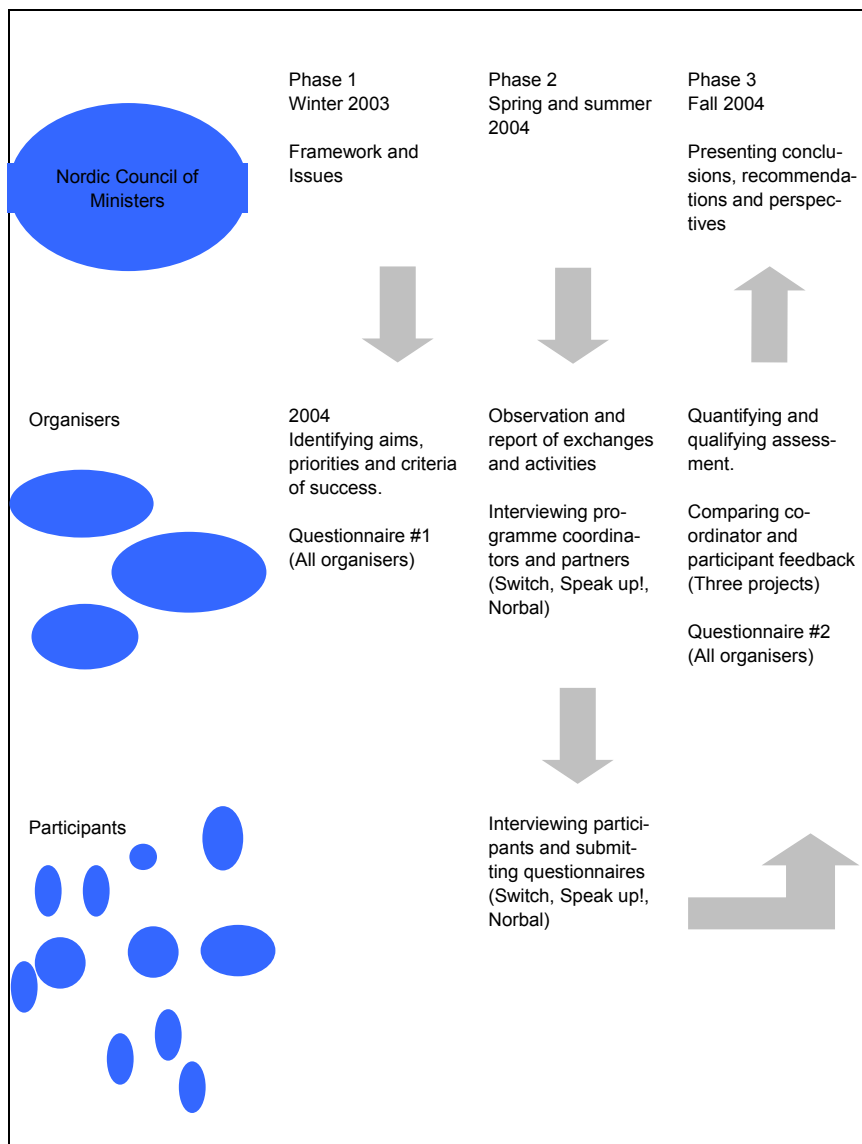
The screening applied to the three specific projects has also made it possible to compare data collected from the different target groups and come up with a variety of qualifying observations and suggestions in terms of improving project design and implementation. Finally it has been indispensable for formulating concrete recommendations and for developing evaluation tools for future use.

The screening has also made it possible to improve the focus of the first level of the evaluation: The second questionnaire addressed to all

¹ For methodological reasons NCM, the organisers and the artists/young professionals will hereafter be referred to as commissioner, programme coordinators and participants

programme coordinators was partly inspired on the feedback collected from the participants of these three main projects.

Process: In practise the evaluation of NBCS consisted of the following phases:



Focus

According to NCM, the goals of NBCS 2003-2005 and subsequently the criteria for the evaluation were:

Primary goals

- Focus on young professionals and artists
- Encourage mobility between the Nordic countries and West Balkan.
- Multilateral management and participation involving at least three countries in each region.

- Artistic relevance for the participants.
- The exchanges should lead to further networking and continued collaborations between the Nordic countries and West Balkan as a part of the European and international cultural co-operation.

Secondary goals

- Strengthen the Nordic cooperation in the field of culture.
- Give impulses to regional co-operation in West Balkan
- Awaken interest for the Nordic models of regional and multi-lateral collaboration.

The table below displays the various NCM goals according to target group, importance and in which phase they should be achieved. It serves as a guideline for measuring achievements.

Some of the abovementioned goals are actually criteria for the project design (planning). These can be measured through the observations of the projects and the feedback collected in interviews and questionnaires (output). The others remain to be appraised (outcome).

A distinction between co-operation (structural and political) and collaborations (concrete projects) is also made.

NCM goals as evaluation criteria

Target groups	Goals	Importance	Phase
Participants	Young professionals	Primary	Planning
	Multi-lateral & Mobility	Primary	Planning/Output
	Artistic relevance	Primary	Output
	Networks & Collaborations Nordic-Balkan	Primary	Outcome
Coordinator/ partners	Multi-lateral	Primary	Planning/Output
	Networks & Collaborations Nordic-Balkan	Primary	Outcome
	Nordic co-operation in the field of culture	Secondary	Output / Outcome
	Regional co-operation in West Balkan	Secondary	Output /Outcome
	Interest in West Balkan for the Nordic model of regional co-operation	Secondary	Output /Outcome

The main focus of the evaluation is placed on the commissioner goals and the achievement phases. This has generated other focus points, or important aspects that may contribute to or impede the expected achievements.

1. Programme coordinators’ awareness of: (*Speak up!, Switch, Norbal*)
 - Cultural factors that could influence the process, the communication and the output of the exchanges
 - Involvement of key individual and institutional partners, especially in West Balkan, for shared ownership and management
2. Assessment of the quality of the exchanges and implemented activities as an aspect of output, based on observations on site of some of the pro-

jects and general participant feedback. It is a pre-requisite for estimating the likelihood of the expected outcome.

- Were the individual projects set up in an inspiring framework, did they address the relevant issues appropriately, and create the right atmosphere?
- Was intercultural dialogue somehow established?
- Did the participants experience common needs and wishes, as well as a mutual interest for exchanges, networking and for future collaborations across cultural borders?

3. Distinction between output and outcome, i.e. the immediate measurable results of the projects and their long term effects in terms of networking, initiatives to new collaborations between both regions and within them.

4. Participant understanding of and pre-disposition to commissioner's goals, i.e. ongoing dialogue, networking, future collaboration initiatives and projects, and whether or not their attitudes and views have been strengthened positively by the exchanges. Some of benchmarks are communication and dialogue, professional or personal relevance, as well as mobility opportunities.

The appraisal of outcome is left to be performed by the commissioner or the programme coordinators after the end of this evaluation.

2. The Norden Balkan Culture Switch programmes

Norden Balkan Culture Switch consists of a number of programmes covering an array of artistic fields as well as the development of expertise in the field of cultural management.

Some of the programmes have not been fully evaluated because of missing response from the programme coordinators to either the preliminary questionnaire (aims and expectations) or the final questionnaire (output, outcome and perspectives). For these, important aspects, including aims, activities, target groups and partnerships, are shortly presented below.

The dance programme (NordScen) is the only to have been exempted from the evaluation for logistical reasons as formally agreed upon with commissioner.

2.1 Presentation: Aims and activities

Short Films and documentaries – Filmkontakt Nord

Karolina Lidin

Based on preliminary questionnaire.

Aim	To create conditions for building transnational networks.
Objectives	To reach out for both professionals and a broad audience through exchanges and screenings of short films and documentaries. To inform of pertinent issues and visions in both regions.
Activities	Special editions of Nordic Panorama in Belgrade, Sarajevo and Reykjavik.
Focus	Artistic and professional relevance.
Target groups	Primarily young professionals and established artists, 26-40 years.
Participation	All Nordic countries, unknown on Balkan side.

Feature Films – The Danish Film Institute*Jesper Andersen*

Based on preliminary questionnaire.

Aims	To increase interest in and knowledge of West Balkan film culture and traditions in the Nordic countries and vice versa. To establish a closer co-operation between professional filmmakers in both regions.
Objectives	To open up for co-productions involving both regions. To present feature films in both regions. To create a film school environment based on Nordic know how that could be permanently connected to the Motovun Film Festival in Croatia. To initiate exchanges and collaborations for restoration and storage between Film Archives in Belgrade and the Nordic countries. (2005)
Activities	Features films from West Balkan shown at The Danish Film Institute, Copenhagen, in May 2004. Nordic features films and Nordic Film School presented at the Motovun Film Festival, Croatia, in July-August 2004.
Focus	Professional relevance and political perspectives.
Target groups	Critics and academics, 26-40 years.
Participation	All Nordic and Balkan countries.

Dance – NordScen*Ann-Sophie Ericsson*

Based on preliminary questionnaire.

Aims	To strengthen the relations between artists in both regions. To enrich the artistic environments of both regions. To expand the field of international collaborations.
Objectives	To promote the exchange of ideas, experiences, as well as artistic expressions among choreographers and dancers from West Balkan and the Nordic countries.
Activities	Phase 1 (2004) Selection of three Nordic choreographers with own dance company for collaboration with three similar groups of choreographers and dancers in West Balkan. Choreographers from one region work with dancers from the other: the results are presented as a series of performances. The Nordic ensembles' latest productions are also showed. Phase 2 (2005) Similar concept, but this time in the Nordic countries.
Focus	Artistic and professional relevance, intercultural dialogue.
Target groups	Young professionals, 26-40 years.
Participation	Sweden, Norway and Finland//Serbia, Croatia and Macedonia.

For further information on film and dance programmes please refer to Appendices B for source material.

The following programmes have been subjected to an evaluation based on both questionnaires.

Jobswop Balkan – The Triangle Region

Karsten Rimmer Larsen

Partners: BalkanKult, Institute for Culture of Vojvodina

Aim	Mutual exchanges and capacity building between cultural institutions in both regions.
Objectives	To provide cultural institutions in West Balkan with professional input from cultural institutions in the Triangle Region, Denmark. To implement at least 8 jobswops and 2-3 future collaborations.
Activities	Short study trips: West Balkan professionals visit theatres, schools and festivals in the Nordic countries and vice versa. A delegation from the Triangle Region on research in Vojvodina, Croatia and Bosnia to develop jobswop projects in March 2004. A larger job shadowing carried out in the Triangle Region, hosting 17 cultural institutions from West Balkan, including civil servants.
Focus	Artistic and professional relevance
Target groups	Young professionals and Academics, 26-40 years.
Participation	Denmark //Serbia, Croatia and Bosnia.

Bridging the North – Department of Media and Communication – University of Malmö

Kathrine Winkelhorn and Oscar Hemer

Partners: Tampere School of Art and Media, Sarajevo Academy of Performing Arts

Aims	To establish an ongoing dialogue between schools of art and media in both regions, Nordic and West Balkan. To create professional platforms for students. To create an ongoing debate on the issue of geographical displacement and everyday life within a diaspora.
Objectives	To promote exchanges between students, teachers and professionals from both regions through collaboration projects. To encourage interdisciplinary working methods. To create a series of 3-4 documentaries dealing with the Young Yugoslavian Diaspora in Sarajevo, Malmö and Tampere.
Activities	<i>Culture Media and Reconciliation</i> – Conference in Sarajevo, December 2003, to highlight the challenges facing Media and Culture in regions of conflicts, Bosnia in particular. Workshop held in Malmö involving Tampere School of Art and Media, Sarajevo Academy of Performing Arts and University of Malmö, March 2004.

	<p><i>Traces of a Bosnian Diaspora</i> - Series of documentaries created for, by and about young students that narrate the hopes, expectations and lives of a younger generation linked to migration. Shooting during summer 2004 and postproduction completed by the end of 2004 in all three academies.</p> <p>The University of Malmö has invited 5 students from West Balkan to attend a whole academic year at the Department of Media and Communication.</p>
Focus	Artistic and professional relevance, intercultural dialogue.
Target groups	Students and young professionals, 25-35 years.
Participation	Finland and Sweden (participants), Norway and Denmark (teachers) // Serbia, Croatia and Bosnia.

How to Send a Message/Residencies programme - Nordic Institute for Contemporary Art (NIFCA)

Marita Muukkonen

Partners: Expeditia (Montenegro)

Aims	<p>To activate grassroots in the local context.</p> <p>To promote emancipating reflections and practises.</p> <p>To reach out for new audiences.</p> <p>To provide artists in both regions with new contacts and networks, opening up for artistic and professional possibilities.</p> <p>To develop and consolidate existing cultural networks between both regions and create conditions for future collaborations.</p>
Objectives	<p>To develop visible and readable projects in a number of different locations.</p> <p>Residencies programme To award residencies in both regions. Nordic artists eligible in West Balkan and vice versa.</p> <p>How to Send a Message To establish collaborations between students, artists and architects in both regions.</p>
Activities	<p>15 residencies of 2 months. Workshop in Belgrade in April 2004. Exhibitions.</p>
Focus	Artistic relevance, mutual understanding and networking.
Target groups	Young professionals and established artists, 26–40 years.
Participation	All countries from both regions.

2.2 Output

The following observations are found in all answers:

- The project has been a unique learning experience for the participants, personally as well as professionally.
- Actual spin-offs and follow-ups are already a reality.

- There is a strong wish to continue with collaborations.

Jobswop

From an expected total of 9 jobswops, 7 have been completed. Each one of the participants had 8 working days in the cultural institution he or she guested.

Some of the themes were communication strategies for museums, restructuring music schools and managing cultural centres.

The participants from West Balkan that attended the Triangle Region did not know each other beforehand but were accommodated together, and had the chance to relate to one another. It seems that they gained considerably from the project.

A return workshop is to be held in Novi Sad (Serbia) in Spring 2005 with both Danish institutions and some West Balkan institutions. The different partners are also planning new initiatives.

Bridging the North

The Department of Media and Communication, University of Malmö, is currently undertaking a joint film-production consisting of 3 documentaries in collaboration with the University of Sarajevo. Some of the department's students are focusing their field studies on West Balkan, and that may generate 4-5 major projects.

How to Send a Message (HSM)

An intensive, two-year long process involving workshop participants resulted in the outlining of key issues related to the politics and production of exhibitions, as well as the promotion and perception of contemporary art works.

Preparatory workshops were held in Belgrade, October 2002, and in Helsinki, January 2003. The joint workshops took place in Helsinki in November 2003 and in Belgrade in May 2004. The creation process began at an individual level - issues related to personal background -, or to the venues where the works would be exhibited.

Both the Nordic and Serbian groups had to deal with how to position their work and make it readable outside the context in which it had been originated.

A special *HSM*-office was opened in Belgrade in May 2004 in order to prepare the debates, exhibitions and events that took place in Belgrade in September 2004 in a number of locations including museums and galleries. A group of architects connected to the Montenegrin partner, Expedition, were involved from June on.

The *HSM* process spread through the city, to the different locations and reached out for new audiences. It attracted different medias including the press, radio and TV.

A publication that will analyse the whole process and its production problems, and feature the presentation of works during the workshops, is

under way. The publication will be a tool for the promotion and dissemination of new methodologies for the production of contemporary art, to be used in Art academies in West Balkan and the Nordic region.

Communication problems and differences in management approach

Some expected difficulties in terms of communication related to language skills, as well as political and economic realities were described in the preliminary questionnaires answered by the programme coordinators.

Jobswop

A loss of momentum was inevitable when project management was transferred to the various institutions in charge of the individual jobswops.

Bridging the North

Access to computers in Bosnia was limited but it was the only possible way to maintain an ongoing dialogue. This created some frustrations among the students.

The West Balkan teachers were not used to work in an international context and their knowledge of English is often poor. A translator was needed to establish communication between a Bosnian teacher and his foreign students.

There is very little know-how in Bosnia in terms of carrying out experiments. These are generally considered dangerous, because they constitute a threat to the academic hierarchy. The initial resilience was however dealt with in a satisfying way. To cooperate with an institution that is not used to work with new methods and experimentation is a challenge that should not be underestimated.

Generally speaking Nordic students are invested with responsibilities and autonomy, whereas the students in Sarajevo are addressed by their teachers *ex cathedra*. The interesting aspect is that the Sarajevo students expressed a wish to learn new approaches and seemed ready to take on new challenges with tutorial assistance.

Starting all over again – what would be done differently

Jobswop

To include professionals from the areas concerned for the first visits to the hosting institutions. It would for example have been a good idea to include a representative from a Danish museum in Vojvodina, since most of the jobswops concerned museums.

Bridging the North

To intensify meetings and contacts between the academies in order to harmonize needs and approaches.

A greater number of visits and meetings to Sarajevo could have increased the involvement and commitment of the Academy of Performing Arts, or at least contributed to reducing its reluctance in adapting the proposed concept.

How to Send a Message

NIFCA would be involved from the beginning in order to understand all process developments. (NIFCA did not participate in the two initial workshops held in 2002)

The challenges that remain

Jobswop

To arrange a successful jobswop in West Balkan, by once more mobilising the people who came to Denmark, to transfer some of the gained knowledge to the new institutions involved, and to provide professional input to the various directors in West Balkan.

Bridging the North

Films and reports should be distributed through relevant circuits, i.e. film festivals, TV stations in both Nordic and West Balkan countries.

Translations are needed so that the films can be shown to audiences in all the countries involved.

How to Send a Message

To expand the programme and include artists beyond Serbia and Montenegro.

2.3 Measures of success – comparing with NCM goals

Primary target group - participants

Young professionals

Table 2.1.

	1.	2.	3.	4.	5.
Bridging the North	Students, Young professionals		Academics		
How to Send a Message	Established artists	Young professionals	Students	Academics	Critics
Jobswop	Young professionals	Academics	Established artists	Critics	Students

Organisers were asked to name the background of the participants in order of importance (1=most important, 5=least important)

Young professionals are definitely one of the main target groups for all three projects, followed by established artists and to a lesser extent students. It is interesting to notice the importance of academics in the field of cultural management (*Jobswop*), which points at other professional requirements.

Table 2.2.

	0-25	26-40	41-
Bridging the North	X ²	X ³	
How to Send a Message		X	
Jobswop		X	

Organisers were asked to name the primary age category of the participants.

The age categories underline a preference for more mature professionals rather than younger and perhaps inexperienced ones. Although inherently academic, *Bridging the North* does not seem to have given priority to students. For *How to Send a Message*, NIFCA has shown preference for (older) established artists rather than young professionals.

Objectives

All the NBCS programme coordinators have been asked to determine both before and after implementation to what extent their projects supported commissioner’s goals.

The objectives are represented in the tables below in decreasing order of frequency in the answers.

Table 2.3.

Objectives	Ques#1 score	Ques#2 score
Artistic relevance	29%	30%
Networking	24%	14%
Future collaborations	20%	12%
Multi-lateral participation	12%	15%
Mobility	10%	13%
Other	5%	2%
Total	100%	86%

The missing 14% cover the objective *Intercultural dialogue* that may be considered as a pre-requisite for Networking and Future collaborations. Not being a NCM goal it is not included here. The numbers include all answered questionnaires.

Artistic relevance is clearly the highest-scoring objective all along. A significant change can be observed in relation to *Networking* and *Future collaborations* that are given significantly less importance in the second questionnaire. *Intercultural dialogue* may have “stolen the picture”.

² A few students are under 25
³ The majority of the group is between 25-35

Generally speaking the numbers referring to questionnaire II show that the programme coordinators have been consistent with their initial expectations and criteria of success.

Artistic relevance

Jobswop

Considerably high given the relatively long ‘guesting’ period and intensity of input for the participants.

Bridging the North

Related to the joint film productions

How to Send a Message

Intense process involving workshops, events, debates and exhibitions

Multi-lateral participation

Programmes	Bridging the North	How to Send a Message	Jobswop
Multi-lateral participation/Nordic	Sweden Finland	YES	Denmark
Multi-lateral participation/West Balkan	YES	YES	YES

Multi-lateral participation is broadly met in *How to Send a Message*. The criteria is only partly satisfied in *Bridging the North* on the Nordic side, and in *Jobswop* where Denmark is the only Nordic country involved. *Multi-lateral participation* in West Balkan has been achieved successfully by all projects.

Mobility

Jobswop

Great multi-lateral participation in both Denmark and Serbia

Bridging the North

Considerable amount of activities in both regions, including exchanges between Universities

How to Send a Message

Considerable amount of activities in both regions

Networks & Collaborations Nordic-Balkan

According to table 2.3. *Networking* has not been achieved to the expected extent. Nevertheless, it appears from the answered questionnaires that the different projects have established good networks.

Jobswop

The Serbian music schools that were involved in the project established a good dialogue and believe that they will be able to benefit from each other professionally. The meetings between several actors from West Balkan during the Danish jobswop have certainly provided a base for further networking.

Bridging the North

It is too early to say anything about future perspectives, since the project does not end until June 2005. However, the connections that have been established, as well as the field studies effectuated in West Balkan, might lead to new collaborations.

How to Send a Message

Nordic artists, who met during HSM, are involved in new collaborations within the Nordic region, e.g. a group of Norwegian artists taking part in a working process in Helsinki in November 2004.

*Secondary target group – organisers***Multi-lateral management****Table 2.5.**

Programmes	Bridging the North	How to Send a Message	Jobswop
Multi-lateral management/Nordic	YES	YES	Denmark
Multi-lateral management/Balkan	Bosnia	Serbia /Montenegro	Serbia/Vojvodina

Multi-lateral management in West Balkan has not been fulfilled by any of the projects and remains an important challenge in the sense that perspectives in terms of regional co-operation in West Balkan largely depend on it. It seems important that *Jobswop* be included in a greater multi-lateral perspective, given its importance in terms of transfer of knowledge and expertise and for the development of new institutional perspectives.

Networks & Collaborations Nordic-Balkan

Jobswop

Whether or not the West Balkan partners, especially BalkanKult, will be involved in the next phases of the programme and perhaps also in the planning of future jobswops remains to be inquired.

Bridging the North

Exchanges between the academies in Malmö and Sarajevo may lead to ongoing collaborations between both institutions, despite the communication difficulties and differences in approach.

How to Send a Message

Contacts made during the HSM process in Belgrade have brought attention to local needs and interests that may generate new joint ventures.

Nordic co-operation in the field of culture

Jobswop

Denmark was the only participating Nordic country.

Bridging the North

Good relations established between Malmö and Tampere, and a possible academic co-operation between Sweden, Denmark and Norway.

How to Send a Message

NIFCA has the ownership, but being a pan-Nordic organisation, the Nordic co-operation is intrinsic to its strategies and activities.

Regional co-operation in West Balkan

Not very promising given the lack of multi-lateral West Balkan participation on management level.

Jobswop

Good contacts between institutions in Serbia, Croatia and Bosnia

Bridging the North

Sarajevo Art academy was the only partner in West Balkan

How to Send a Message

Besides a number of hosting institutions in Belgrade, the Montenegrin organisation was the only partner in West Balkan.

Interest in the Nordic model for regional co-operation

A majority of the programme coordinators experienced that the collaboration/project itself was an application of the Nordic model on a pragmatic level and on a day-to-day basis.

Some of the programmes included an introduction seminar that made the West Balkan partners more aware of the Nordic model.

2.4 Conclusions and recommendations

The Triangle Region's mentoring of cultural institutions in West Balkan or the Danish Film Institute's introduction of Nordic know-how in terms of educational models in Croatia are examples that may be interpreted as a tendency to impose the Nordic model as part of a top-down strategy. This consideration is however quickly refuted by the degree of shared ownership, managerial autonomy, as well as decentralised decision-making that have characterised these exchanges.

Introduction seminars, as the one involving students and teachers in *Bridging the North*, seem to better communication, mutual understanding and planning, as well as they consolidate the foundation for multi-lateral management.

A greater involvement of all coordinators and their organisations (NIFCA, University of Malmö) from the beginning of the planning process including an intensified communication process, is a common claim from the three coordinators.

Artistic relevance has generally been very high given the intensity of the exchanges and the quality of the products. *Mobility* has been largely exercised given the number of joint activities and meetings in both regions.

Multilateralism has been somewhat limited and that may have a certain influence on the perspectives for both *Nordic co-operation in the field of culture* and *Regional co-operation in West Balkan*.

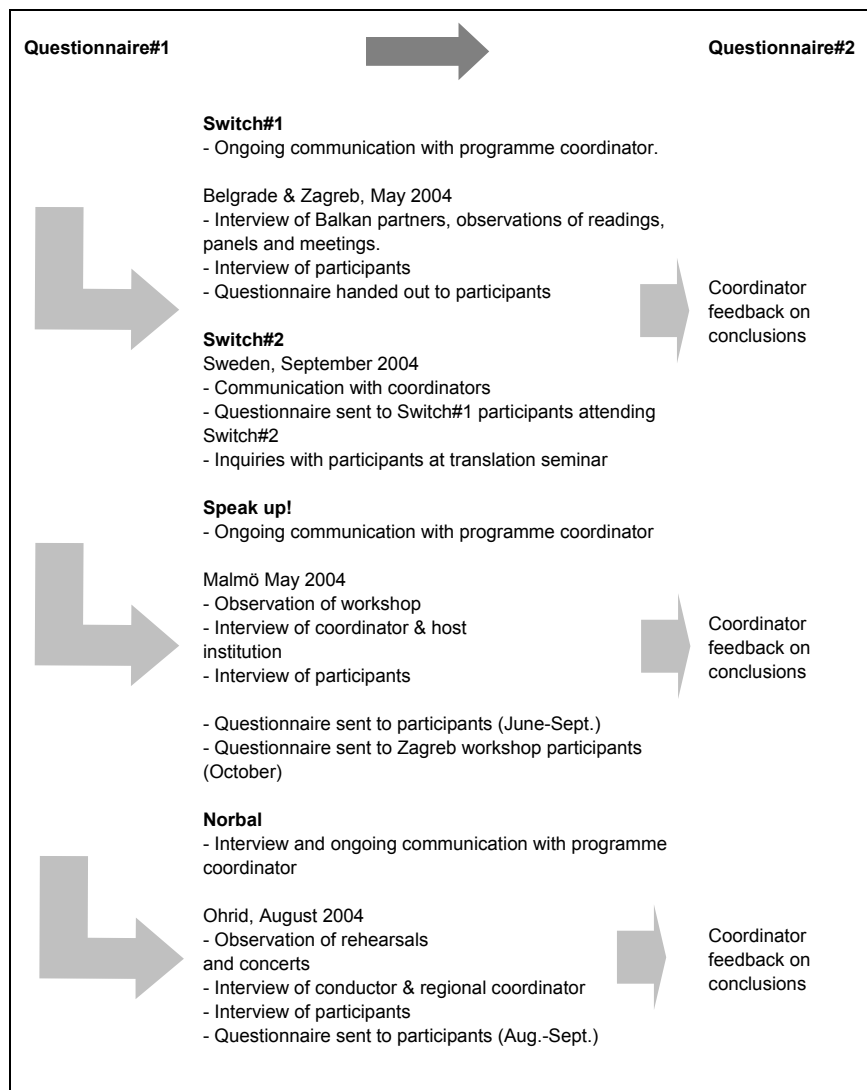
In other words, if explored on a broader multi-lateral basis, the concept and design of *Bridging the North*, *How to Send a Message* and *Jobswop* show a great potential for further developments and collaborations.

Particularly the *Jobswop* programme opens up for a number of political and managerial perspectives that could benefit both regions.

3. The Screening: Approach and processes

Among all of the NBCS exchange programmes the following three were singled out by the Nordic Council of Ministers for closer examination or screening:

- *Switch #1 and #2* - Literature programme, Swedish Institute
- *Speak up!* - Workshops in the field of Contemporary Art, Academies of Fine Arts (KUNO)



- *Norbal* - Classical string ensemble (as part of the music programme), NOMUS

This selection was based on the fact that all three projects focused on management and participation processes as much as on output. Their primary focus was dialogue, exchange and the collaboration itself rather than the actual products generated in the projects.

The projects and activities

The on site observation of the exchanges included meeting organisers and participants. Given the different frames, the working process changed from one project to the next. A common approach that could apply to all three projects based on the experience gained, gradually became clearer.

The observations took place for each of the following projects:

1. *Switch #1* (readings, panels, meetings) in Belgrade and Zagreb in May 2004.
2. *Speak up!* (workshop) in Malmö in May 2004.
3. *Norbal* (rehearsals and concerts) in Ohrid, Macedonia in August 2004.

The observations ended up determining the focus of the questionnaires addressed to the participants, the interviews and the evaluation as a whole. This should be taken into consideration when interpreting the results and comments presented hereafter.

From all the participants that were addressed, there have been a total of 28 Nordic answers and 21 West Balkan answers. The table below shows the proportions for each project.

	Nordic answers	West Balkan answers
Switch	56%	44%
Speak up!	76%	24%
Norbal	25%	75%

Considering that the Nordic countries are used to evaluations as an integral part of any public-funded project, the number of answers from West Balkan participants should be considered satisfactory.

Participants from either region may in general have had difficulties in understanding the purpose and in relating to the quantifying questions presented in the questionnaires.

Interpreting data - quantifying and qualifying

One of the challenges of evaluating artistic and cultural projects is to present facts and illustrate tendencies with numbers without excluding

‘immeasurable’ elements linked to the creative, subjective and affective aspects of the same. The goal of this evaluation has been to combine quantity and quality in a way that would give a better picture than a more conventional assessment.

The questionnaires have basically been designed to attend the needs for quantification, of for instance coordinator and participant priorities in relation to commissioner’s goals, and in what ways the different activities/aspects of the projects have supported these goals.

The programme coordinators were asked to list their aims or priorities in order of importance by giving them points or units, and to list the activities that would support these objectives.

The same was done with participant feedback for purposes of comparison. The focus of the questionnaires and the relations established can be presented as follows:

1. Coordinator expectations: (questionnaire #1)
 - a. Priorities
 - b. Criteria of success

2. Coordinator appraisal: (questionnaire #2)
 - a. Results/Output
 - b. Activities supporting goals
 - c. Measures of success

3. Participant appraisal: (one questionnaire)
 - a. Priorities
 - b. Results/Output
 - c. Activities supporting goals
 - d. Measures of success

The questionnaires also included a number of more ‘qualifying’ questions, which along with the interviews focused on more personal needs and views.

Comparing coordinator and participant answers has been useful to assess how individual expectations on the one hand and appraisal of results and experience on the other hand corresponded to or differed from each other.

The tables presented in the following chapters show the incidence of certain answers or values in relation to all the collected answers.

The comments following the tables are meant to explain or clarify some implicit aspects in the numbers displayed.

All the data has been interpreted in terms of achieving commissioner’s goals, i.e. the measures of success for the primary target group or participants, and the secondary target group or organisers/managers.

Following the conclusions, the recommendations are based on either participant or coordinator suggestions, or evaluators' considerations regarding improvements, follow-ups or focus needs in the aftermath of the NBCS.

Finally a chapter of recommendations on evaluation methods and tools presents possible approaches for future evaluations.

3.1 Switch – The Swedish Institute

“During the seminar people already came up with ideas about how they wanted to pitch other authors in their respective countries; tips on publishing houses were exchanged, and there was a constant talk about interesting books that should be presented to the reading public in West Balkan.”

Zeljka Cernok – Croatian translator
Seminar in Visby

3.1.1 *Process and activities*

The literature programme *Switch* is the result of a collaboration between the Swedish Institute (SI) as executive office with Helen Sigeland as programme coordinator and the five Nordic Literature Information Centres as well as cultural managers and publishers in West Balkan.

SWITCH#1

In May 2004, a number of writers representing all Nordic countries travelled to West Balkan to participate in readings, panels, and relevant meetings with writers from Serbia, Croatia and Bosnia.

First they met in Belgrade for the main event, and then the Nordic writers were divided into three groups that went either to Zagreb, Sarajevo or Podgorica (Montenegro) for the second part of the programme along with the writers from that town/country having participated in the Belgrade.

Belgrade

15 Nordic writers, three from each country met 8 West Balkan writers, including three Serbs, three Croats and two Bosnians. Montenegrin writers were supposed to participate, but did not show up in Belgrade. Readings were set up as talk shows presented by entertainers that managed to create a warm and spontaneous atmosphere between the audience and the writers. The authors were presented without too much focus on their country of origin, so as to avoid the tag of national representation, especially in the case of West Balkan, and to underline that this was a meeting between individual artists beyond cultural borders. Panels opened up for

discussions of similarities and differences between the regions and were meant as an exercise of exchange.

Zagreb

Nordic readings were held in a café and created an intimate atmosphere with the audience. The Nordic writers were introduced by their Croatian colleagues, whom they were already acquainted with from the meetings in Belgrade. The programme also included meetings with publishers, the association of Croatian writers, editors of literary magazines and a short story festival.

Sarajevo (based on SI report)

Readings were poorly organised and led to improvisations. Audience expectations were different from Belgrade; people seemed more interested in learning about Nordic countries and cultures than in the writings themselves.

An unconventional tour through the city including dramatic personal testimonies of the war was an eye opener for the Nordic writers that led to further talks and served as an inspiration for new writings.

One of the Bosnian writers from the exchanges in Belgrade played an important role in tying ends together and ‘hosting’ his Nordic colleagues.

Podgorica (based on SI report)

Readings were limited to 60 minutes for 9 writers. There were no translations from Serbian to English. Female writers were not included, most likely because of chauvinistic attitudes. The Montenegrin writers did not seem especially interested in their Nordic colleagues and only met them for the readings. However, it must be said that the language barrier was notorious because the locals had very limited English skills.

SWITCH#2

Switch#2 was planned in the aftermath of *Switch#1*. A number of participants had expressed the wish to meet again in order to consolidate the networking that had taken place during a very fruitful first encounter. The Swedish Institute made this possible.

Several *Switch#1* writers from West Balkan were invited to Stockholm for readings and meetings with professional and then to the Gothenburg Book Fair where they met some of their Nordic colleagues from *Switch #1*.

In the same period, translators from the Nordic countries and West Balkan were invited to a seminar in Visby, Sweden, to share experiences and work jointly with writers on text translations.

The activities of *Switch*:

- Switch #1* Readings and panels in Belgrade
 Readings and meetings in Zagreb, Sarajevo and Podgorica
- Switch #2* Translation Seminar in Visby
 Readings, meetings and seminars in Stockholm and
 Gothenburg.

3.1.2 Aims and expectations

Helen Sigeland, programme coordinator

Aims

- To stimulate interest in and develop knowledge of other cultures
- To create dialogue among representatives of the publishing industry, especially the younger generation
- To foment discussions on literary aims and cultural issues
- That writers gain knowledge and/or experience or review some of their preconceived opinions

Table 3.1.

Objectives	Questionnaire#1	Questionnaire#2
Artistic Relevance	20	15
Multi-lateral participation	20	20
Networking	20	15
Mobility	20	20
Collaborations	20	15
Total	100	85

Objectives supported by the project according to programme coordinator. The objective *Intercultural dialogue* accounts for the missing 15 units in Questionnaire#2.⁴

There have been no significant changes from the first questionnaire to the second, which seemingly expresses consistency in relation to expected objectives on behalf of the programme coordinator.

Vladimir Arsenijevic, Belgrade partner, Rende publishers

Aims

- To show a different Serbia to Scandinavia.
- To present Nordic literature as an example of how things have been evolving outside Ex-Yugoslavia, and as a means of comparing with domestic production.

⁴ It was not included as an objective in the first questionnaire, but was introduced in order to make the comparative assessment with participant answers, that in general reflect the importance of *Intercultural dialogue*.

- To strengthen contacts with neighbouring countries
- To create lasting effects such as undertaking new translations

Dusanka Profeta, Zagreb partner, Durieux publishers

Aims

- To introduce Nordic writers to a Croatian audience
- To ensure, for the Nordic writers, as many contacts as possible with key persons in the Croatian literary world – magazine editors, publishers, translators and others involved in exchanges with foreign writers.

Participants

Aims and Expectations

Most of the answered questionnaires were collected from Nordic participants. The results may consequently be disproportioned, in particular regarding *Mobility*, *Multi-lateral participation*, and *Future collaborations within West Balkan*.

Artistic relevance obtained the highest score [30%]; one of the participants gave the maximum of 100 points to this objective. Other high-scoring objectives were *Intercultural dialogue* and *Networking with Nordic countries*.

Table 3.2.

Objectives	Participant	Coordinator
Artistic relevance	30%	15%
Intercultural dialogue	13%	15%
Networking with Nordic countries	11%	5%
Future collaborations with Nordic countries	10%	0%
Networking within West Balkan	9%	10%
Multi-lateral Nordic participation	7%	10%
Future collaborations within West Balkan	7%	15%
Multi-lateral Balkan participation	6%	10%
Mobility between the Nordic countries and West Balkan	4%	10%
Other	2%	0%
Mobility within West Balkan	1%	10%
Total	100%	100%

Participants and coordinator were asked to score the objectives in order of importance.

Artistic relevance was seemingly much more important for participants than for the programme coordinator. *Networking* also had the participants' preference whereas *Multi-lateral participation* and *Mobility* were more important to the programme coordinator

3.1.3 Output

Participant feedback

Table 3.3.

Objectives	😊	😐	😞
Artistic relevance	21	0	0
Intercultural dialogue	19	2	0
Future collaborations West Balkan	15	4	0
Networking Nordic	14	6	0
Networking West Balkan	14	7	0
Future collaborations Nordic	14	5	0
Mobility Nordic	7	10	0
Mobility West Balkan	8	9	0

Participants were asked to what extent *Switch* had contributed to the mentioned objectives. The numbers shown correspond to the number of answers. For example, out of a total of 21 answers 14 gave a 😊 and 7 a 😐 for Networking West Balkan

All participants chose *Artistic relevance* as the highest-ranking objective and classified it as 😊. Furthermore it seems that *Switch* has been successful in promoting *Intercultural dialogue*, which likewise is classified as 😊 by a great majority of the participants. It may be concluded that the meetings to a large extent met expectations in terms of *Artistic relevance* and *Intercultural dialogue*. *Networking* and *Future collaborations* were also successful with a considerable number of 😊. Most ranked *Mobility* as 😐, which could indicate that expectations weren't fully met.

Table 3.4

Activities	Score
Informal talks	22
Readings	21
Meetings	17
Panels	15
Debates	9
Films	4
General interaction	3
Tours & travels	3
Moderator V. Arsenijevic	2

Participants were asked to specify which activities had been determining for a high score on the objective.

The readings and the informal talks were most popular, and they can be considered instrumental activities in relation to the objectives. Meetings and panels were also successful in fulfilling expectations.

One of the West Balkan participants found that drawing parallels or comparing both regions was somewhat artificial, because the levels of conflicts are very different. Furthermore Nordic writers did not seem sufficiently involved in the West Balkan issues.

In general the participants seem satisfied with the experience and the organisation of *Switch#1*. They claim that the most important contributors to the success of the project were the Informal talks:

Small informal gatherings during in-betweens are highlighted and appear as an important way for participants to establish personal contact and links.

Switch#2 in Sweden further consolidated the contacts made during *Switch#1*. The Zagreb group was considered a particularly strong profile, since they all managed to attend *Switch#2* in Gothenburg following up on intensive days with their Nordic colleagues in Zagreb in May (*Switch #1*).

Suggestions that concern mostly *Switch#1* in Belgrade:

- A more formal introduction of writers and translators
- For the readings: more context, longer texts and slower reading: literature requires time.
- For the panels: fewer participants at the time, greater focus on certain well-defined aims, for instance specific topics with short intros by one of the writers or by an invited guest.
- Introductions and conclusions for each panel and a final, concluding session.

3.1.4 Outcome

In the aftermath of *Switch#1* Nordic and Balkan participants were planning to write articles for their respective press – several of them work as culture journalists - or in literary publications they work for or edit themselves. Visiting West Balkan had inspired a number of the Nordic writers. 16 out of 21 participants claimed to have next steps/future plans.

Some of the writers also expect to be translated soon in both regions.

According to Helen Sigeland one of the successes of the programme is that the participants got a more realistic picture of each other's culture and society. Nordic writers have learned a lot from their Balkan colleagues and vice versa. Some Nordic writers had a superficial knowledge of West Balkan before the project started and many Balkan writers believed that the Nordic countries could not be criticised for anything.

In October 2004 spin-offs and perspectives following *Switch #2* could be outlined as follows:

- A translation of a Swedish writer was on its way in Belgrade
- An anthology including all *Switch* writers was being prepared in Zagreb

- Translations of a Norwegian and a Danish writers had been launched in Sarajevo
- A literary magazine in Podgorica, Montenegro was planning an issue including articles on Nordic writers.
- Literary magazines in Sweden had already published two *Switch* writers, one from Sarajevo and the other from Belgrade.
- Some of the Nordic writers were in close contact with each other, networking intensely.

Besides, some of the *Switch #2* translators announced that they would try to get Nordic publishers to take an interest in writers and literature from West Balkan. The Swedish Institute have received proposals for Nordic participation in literary festivals in West Balkan, as well as for Nordic and Balkan participation at the Icelandic Book Fair.

3.1.5 Measures of success – comparing with NCM goals

Primary target group – participants

Young professionals

The average age was 33, and there were an equal proportion of males and females. All of them were young professionals with short, but fruitful experiences.

Multi-lateral participation & Mobility

Switch #1 included all the Nordic countries and three countries from West Balkan. For *Switch #2*, only Sweden was officially involved among the Nordic countries, although some of the writers from Denmark, Norway and Iceland attended the Gothenburg Book Fair. The same three West Balkan countries, Serbia, Croatia and Bosnia participated in Sweden.

Regarding *Mobility*, Croatian and Bosnian writers attended the events in Belgrade, an unprecedented occurrence in the post-war period and perhaps a potential kick-off for further exchanges.

Nordic writers had the opportunity to experience two different settings, one in the former capital of Yugoslavia and another in the capital of one of the neighbouring countries.

Nevertheless, as proposed by a participant from West Balkan, the ideal picture could have been a caravan including all the participants from the Belgrade encounter attending events in all the three other countries, or at least some of the West Balkan participants visiting each other's countries. Economic and logistical restrictions have impeded that to happen.

Some of the Bosnian and Croatian writers that had been to Belgrade were invited to Sweden for *Switch#2*, an opportunity to experience a Nordic environment.

Artistic relevance

Most participants have published at least one or two books and have previous experience with intercultural projects, in particular the Nordic participants. On the Balkan side especially the Croatians have participated in projects in Eastern and Central Europe. All writers were considered as highly qualified by their colleagues and by the organisers. The Zagreb coordinator said clearly that she would publish all the Nordic participants, if she were given the opportunity.

Artistic relevance got the highest score in terms of importance for the participants, despite the problems with translations and distributions of texts, before and during the readings. This underlines the excellence of the selection, representing the best of a young generation of West Balkan writers.

Nordic writers, who often get inspired by travelling and from visiting foreign countries, were able to encourage their Balkan colleagues for whom going abroad is a much more complicated affair. This cosmopolitan touch was also inspiring for a region that has been struggling with nationalism and isolation in the later years.

Another aspect, related to the broader context of artistic production, was the insight and inspiration the Nordic writers got of the literary scene in Croatia. They were introduced to a number of initiatives involving different sub-sectors (magazines, festivals) and professionals (writers, critics, publishers) that contribute to breaking the writers' isolation and to creating interconnectedness and a synergy that often are absent in the Nordic countries. On the other side references to the Nordic context of cultural policies were interesting for the Croatians, for example scholarships and residencies programmes as well as the role the unions can play for rights and welfare of the artist.

Networks & Collaborations Nordic-Balkan

The perspectives for *Future collaborations* are promising in different ways: personal contacts have been established, and strong links were created between the writers during *Switch #1* and were further consolidated by *Switch#2* in Göteborg. Some of the Nordic writers have supposedly been networking since the meetings.

The fact that a number of writers are editors themselves, or work for publishers, is also a good foundation for creating the connections that could lead to further initiatives and collaborations. The participation of Nordic writers in a short story festival in Croatia, run by one of the *Switch* participants from Croatia could be one of the openings.

Although not a primary target group, several translators from both regions met in Sweden during *Switch #2*. Feedback from the translation seminar seems to indicate that these meetings were the starting point for further networking between translators, which could lead to new initiatives in that field as well.

Secondary target group - organisers

Multi-lateral management

For the planning of *Switch #1*, programme coordinator Helen Sigeland worked with partners/coordinators in all the four involved West Balkan countries, Serbia, Croatia, Bosnia and Montenegro. Although input from Sarajevo and Podgorica was limited, a productive dialogue was established with Belgrade and Zagreb.

The Nordic involvement was limited however to the different literature centres. *Switch # 2* was the result of the Swedish Institute's own initiative, without any other Nordic involvement.

Networks & Collaborations Nordic-Balkan

Helen Sigeland pointed at some collaboration challenges. First the perception of time is different in each region, creating some planning difficulties. Secondly, it was not possible to control all preparations in West Balkan, because there were several levels of delegation. While this could be seen as a positive development in terms of encouraging managerial autonomy and decision-making, it could also explain the relative fiasco of the Podgorica programme.

Some of the West Balkan partners (publishers from Belgrade, Zagreb and Sarajevo) participated in the meetings in Sweden. This may have intensified their networking and revealed common interests.

Nordic co-operation in the field of culture

The Nordic Literature Centres were represented in Belgrade to observe the event and meetings in order to establish connections to publishers and promote their nationals and translations.

The meetings in Belgrade were also an opportunity for exchanges and networking among them. Whether or not they will follow up on these contacts remains to be assessed.

In the second questionnaire Helen Sigeland underlined that she saw the absence of a greater multi-lateral Nordic engagement in *Switch#2* as a drawback.

Regional co-operation in West Balkan

The absence of Montenegrin writers in Belgrade proved that there are still challenges in terms of establishing dialogue between members of countries of former Yugoslavia. Nevertheless, collaborations between Serbian and Croatian publishers concerning translations of Nordic literature have been initiated. According to Helen Sigeland an anthology including the Nordic *Switch* writers is now a reality in both Serbia and Croatia. Generally speaking, the meeting of publishers from several West Balkan countries in Sweden can also be seen as a big step towards further regional networking and co-operation in West Balkan.

Interest in the Nordic model for regional co-operation

The Belgrade organisers believe that Balkan societies strive to be peaceful, democratic and independent and are therefore inspired by the Nordic example. The success of the collaboration between the Swedish Institute and some of its partners in West Balkan may also increase the interest for Nordic models of collaboration.

3.1.6 Conclusions

Translations

In the first questionnaire answered by programme coordinator Helen Sigeland, the language barriers and the translations were detected as potential problems. These issues were also brought up by participants during and after *Switch#1*. Likewise feedback from West Balkan writers as well as professionals in Belgrade and Zagreb gave an impression of unsatisfactory translations.

In the second questionnaire Helen Sigeland acknowledged the translation problems. She however stressed that, if the Nordic texts had only been translated into English, there would not have been any point in involving translators from West Balkan working from Nordic languages. The audience in both Gothenburg and Stockholm would also have been reduced, if the West Balkan writers had not been translated into Swedish. And the writers would not have had the opportunity to leave sample translations with Swedish magazines and publishers.

The presence of publishers and translators seems to have been limited in Belgrade, the main feature of *Switch #1*.

The situation was remarkably different in Gothenburg, given the setting of the Book Fair, and the presence of translators from the seminar held previously in Visby. The general feedback from both *Switch#1* and *#2* is that a significant focus on translations and the implementation of structural measures are essential for further literary exchanges and increasing interest in each other's productions. The translation seminar itself was experienced as highly successful in terms of the exchange of information and experience, of further networking and for supporting translation initiatives on the new Nordic-Balkan literary scene. It added an extra dimension to *Switch*, and constituted a first step towards a greater focus on translations.

The importance of translations has also had the effect of somewhat stealing the picture from the expected outcome based on commissioner's goals (networking, collaborations, co-operation). The organisers have had a tendency to measure success in terms of translation perspectives and agreements sealed with publishers. This only confirms the need for effective and lasting measures, if possible coordinated by an editorial board, as a pre-requisite for exchanges and networking.

Hosting and "Guesting"

In its effort to contribute to the continuity of the project and to the intensifying of networking, the Swedish Institute has organised a *Switch* in each region. Dividing the programme into two parts, one in each region, has been a significant aspect of the whole exchange programme. It has contributed to bringing most of the participating writers on equal terms in terms of knowing more about each other's socio-cultural and artistic contexts and in terms of experiencing both the roles of hosting and "guesting". It goes without saying that mutual understanding; the gateway to intercultural dialogue, to networking and collaborations is without doubt exponentially bettered by these immersions in each other's environments and realities.

One of programme coordinator's success criteria was that participants gain in knowledge and experience, and that their opinions or preconceived ideas on each other's cultures be affected in a positive way. This seems to have been achieved, as it appears from participant answers. The two-fold implementation has most likely also motivated to further mobility. It must however be noticed that some of the writers from West Balkan that attended *Switch #2* already had a certain international profile and were mobile so to say. Choosing young West Balkan writers that had never had an opportunity outside their region could have brought another interesting perspective. But that falls back on the selection made by the West Balkan publishers and partners. Moreover the importance of communication (and English skills) as well as a certain experience in intercultural meetings for exploring these exchanges to the fullest must not be underestimated.

Participant commitment

Several Nordic participants did not attend *Switch#2* although expenses were covered and travel distance from their cities to Gothenburg is relatively small. Some of them have families and children or other social responsibilities, which perhaps constitute a hindrance for investing time and resources in international trips. Some of the writers are also relatively well established, and that would also refrain them from working on new connections, as more idealistic and uncompromising young professionals may be likely to.

A couple of Danish writers from the first *Switch* encounter illustrate this challenging issue. They chose not to participate in the Gothenburg Book Fair despite the fact that both had good reasons for going: a fruitful *Switch#1* experience, and a wish to meet their West Balkan colleagues again. Why did they not give *Switch #2* higher priority? According to one of them, had the writers been bound by a contract to all parts of the programme, they would naturally have committed themselves. One of the West Balkan writers felt that had the Nordic writers benefited of special promotion or visibility at the Gothenburg Book Fair they would certainly

have been motivated to go. Networking is not always strong enough a reason or cause for a writer who works mostly on his/her own.

Relating to NCM goals

Helen Sigeland found it hard to separate *Networking* and *Mobility* in her assessment. And although all the advanced and flexible communication media available today allows for intensive virtual networking without implying physical mobility, those two may be closely related. Actual meetings are probably essential for generating a personal commitment, as the example of the Danish writers above testifies.

Initially Helen Sigeland also considered *Co-operation within Nordic countries* as extrinsic to the aims of the literature programme; she focused seemingly little on them, concentrating more on links with West Balkan. Yet one of commissioner secondary goals is “*the project as a whole should strengthen the Nordic co-operation in the field of culture*”.

Whether or not this has affected the Swedish Institute’s endeavours in establishing or reinforcing Nordic collaborations leaves to be inquired. What has been observed is that while multilateralism was broadly achieved on participant level, on the Nordic side it was mainly restricted to Sweden during *Switch#2*.

The question is whether or not the Literature Centres remained too passive during *Switch #2*, or the different writers’ publishers were sufficiently involved in the whole project.

There is no doubt that *Artistic relevance* was largely achieved by *Switch*, both in West Balkan and in Sweden. The fact that writers from both regions have been able to inspire each other as well as publishers is of fundamental importance for both further networking and translations, but also for future collaborations on all levels.

3.1.7 Recommendations

As suggested by Helen Sigeland, starting the planning of the programme earlier, including a meeting, a seminar or a workshop for programme coordinators and all partners from both regions would clarify aims, expectations, approaches and working methods, as well as ensure shared ownership.

Involving translators and publishers on the same terms as writers, including a publisher seminar and a dynamic interrelation between the different groups involved in the projects would create a greater synergy.

Constituting an editorial board as bridge builder and intermediate between all sectors, with a special focus on translations in both regions.

This board could set up a network of qualified translators for contemporary literature, propose financial schemes, including available grants for publishers.

Activating institutional investment and other organisational support directed at translators and those who publish foreign literature especially in West Balkan.

Creating a *Switch* website:

- Comprehensive online database of Nordic books translated into West Balkan languages and vice versa, as well as excerpts of works.
- Forum for all interested individual writers, translators, publishers
- List of proposed future activities with timetable and overview of what had actually been carried through.

3.2 Speak up! – Academies of Fine Arts (KUNO)

“To be with other art students during and after their presentations, in their academy, and to understand how they relate to their work, where it comes from, what is it aiming at... i.e., to LIVE these few days with them opened up for all communication possibilities.”

Luka Tolic – Croatia,
Workshop participant in Malmö

3.2.1 Process and activities

Speak up! is a visual arts programme based on personal and professional exchanges and discussions between students and teachers from Art academies in both regions (Nordic and West Balkan), as well as young professionals, curators and critics.

The programme consists of four distinct workshops for academy students and young professionals and three seminars for curators and critics in the period 2003-2005.

The Academies of Fine Art network (KUNO) is responsible for the overall organisation, but the workshop management also involves Art academies in the North and in West Balkan, as well as other art-related institutions such as Rooseum in Malmö and galleries in West Balkan.

Three of the workshops have been completed: Belgrade in November 2003, Malmö in May 2004, and Zagreb in October 2004. The Helsinki workshop is planned for the beginning of 2005 and will end with an exhibition.

The workshops are conceived as exercises of “articulation of contemporary art”. The participants are supposed to present their work in a context of artistic values and professional strategies, for a group of workshop colleagues. The presentations are followed by discussions with their colleagues and teachers. The exercise is meant to give the participants new input and professional perspectives.

There are several approaches to the selection of the participants, i.e. formal invitations and applications according to the specific academic context. The selection is undertaken by a teacher, who also assumes a coordinating role during the workshop. The common criteria are the interest in the production of meaning in the field of Contemporary Art, the wish to take part in group dynamics, and the willingness to confront own views with others.

This evaluation focuses mainly on the Malmö workshop, and is based on questionnaires to both programme coordinator and participants, as well as on interviews with academy co-ordinators and participants. Some considerations on the Zagreb workshop are also included, based solely on participant questionnaires.

The Malmö workshop

The academies of Malmö, Copenhagen, Helsinki, Zagreb, Sarajevo and Tirana participated in the workshop. The academy groups were composed of a co-ordinator, the academy teacher or curator responsible for the selection, and five workshop participants, who were MA-level students or young professionals.

The main activities of the workshop were:

- Individual presentations followed by group discussions
- Plenary discussions
- Lectures

The individual presentations were made in several groups that had their sessions at the multimodal and institution (Rooseum and Malmö Art academy), giving the foreign participants an impression of the different environments, but also limiting contact between the groups, as well as the number of presentations, and thereby the variety of approaches, each participant could experience.

There were significant differences in the quality of the individual presentations, in terms of structure and articulation: some were creative and dynamic others more monotonous. There were also differences in terms of commitment: some of the participants seemed poorly motivated for defining their field of interest and work, whereas others had clear strategies in mind.

General interest was shown from both students and co-ordinators in getting acquainted with each other's academy environments (application rules, administrative structures and artistic traditions). The interest for the political situation in West Balkan was also significant.

The plenary discussions addressed issues such as art and the market, the role played by galleries, public interest and support, as well as the context of production and the reception of art.

The Zagreb workshop

West Balkan was represented by the Zagreb, Sarajevo and Pristine academies, whereas the Stockholm, Malmö, Reykjavik and Bergen academies covered the Nordic side. The academy groups were constituted in the same way as for Malmö.

The participants were divided into only two presentation groups in adjacent rooms, which gave each participant a greater array of presentations to relate to. The groups shared their breaks, and that also intensified the level of formal and informal exchange.

The programme was dominated by presentations, without lectures or plenary discussions, which gave the Zagreb workshop a seemingly more dynamic character than Malmö.

3.2.2 Aims & expectations

Mika Hannula, programme coordinator

Aims

- To activate collaborations and encourage mobility between Nordic and West-Balkan academies.
- To increase critical understanding of the production of meaning in the field of contemporary art.
- To generate follow-ups and spin-offs after the completion of the initial project.

Primary Objectives

- To create a questioning and challenging dialogue, the only common denominator being the interest in contemporary art.
- To create an understanding of the concept of guesting-hosting within the group, i.e. consideration of the other's position.
- To resolve artistic and cultural confrontations with presentations and discussions as well as time spent together.
- To encourage students to take initiative to informal meetings

Table 3.5.

Objectives	Questionnaire #1	Questionnaire #2
Artistic relevance	15	10
Multi-lateral participation	25	10
Networking	25	30
Mobility	25	10
Collaborations	10	10
Total	100	70

Objectives supported by the project according to programme coordinator previous to (#1) and subsequent to (#2) implementation, in units out of a 100 possible. Questionnaire #2 includes appraisals of both the Malmö and the Zagreb workshops. The missing 30 units in questionnaire#2 have been attributed to *Intercultural Dialogue*, an objective included in the assessment. Not being one of commissioner's goals, it is not included here.

Networking seems to be one of the main priorities for Mika Hannula, and the only objective to score higher after the end of the workshop, which probably can be attributed to the considerable communication that has been taking place between participants after both the Belgrade and Malmö workshops.

Artistic relevance and *Mobility* are among the priorities of the consulted West Balkan teachers as well.

Participants

Table 3.6.

	Objec- tives	Parti- pant Scores	Coor- dinator Score	#2
Intercultural dialogue	24%	19%		30%
Artistic relevance	21%	21%	15%	30%
Future collaborations within West Balkan	10%	14%	5%	5%
Future collaborations with Nordic countries	9%	9%	5%	5%
Networking within West Balkan	8%	7%	13%	5%
Multi-lateral West Balkan participation	6%	7%	25%	5%
Networking with Nordic countries	6%	7%	13%	5%
Multi-lateral Nordic participation	6%	6%		5%
Mobility between Nordic countries and West Balkan	5%	9%	12%	5%
Mobility within West Balkan	4%	1%	12%	5%
Other	1%	0%		0%
Total	100%	100%	100%	100%

Participants were also asked to score the objectives in order of importance. Comparison with coordinator's answers before (#1) and after (#2)

For the participants *Intercultural dialogue* and *Artistic relevance* are the highest-ranking objectives. Everything indicates that Mika Hannula has been “in touch” with his target group and changed his considerations, in between answering #1 and #2, in accordance with the unfolding of the workshops. In general *Future collaborations* are considered important for the participants as well, and although they remain in the low-end for Mika Hannula, the spin-offs that both the Belgrade and Malmö workshops already have created at this point are considerable.

3.2.3 Output

Participant feedback

Table 3.7.

Objectives	Malmö 😞 Zagreb		Malmö 😊 Zagreb		Malmö 😊 Zagreb	
Artistic relevance	0	0	7	0	3	4
Intercultural dialogue	0	0	2	0	8	4
Networking with Nordic	1	0	6	2	3	2
Networking West Balkan	1	0	6	2	3	2
Mobility Nordic-Balkan	1	0	6	2	3	1
Mobility West Balkan	1	0	7	3	2	1
Future collaborations Nordic	0	0	5	1	5	3
Future collaborations West Balkan	0	0	3	1	7	3

Participants were asked to what extent the workshop has contributed to the mentioned objectives. (Total of 13 answers from Malmö and 6 answers from Zagreb)

Malmö:

Although a considerable number of participants found their expectations for *Future collaborations Nordic* to have been only partly satisfied, *Intercultural dialogue* (8 😊) and *Future collaborations* (both Nordic and West Balkan) (5/7 😊) got the best scores in Malmö. So the relatively high expectations on both of these objectives, as seen earlier, seem to have been met.

Interestingly enough, *Artistic relevance* (7 😊) has apparently not been achieved here, as expected by the organisers and by the participants themselves, as it appears in the tables presented above. This could be attributed to language/communication barriers - relatively poor English skills on both sides represented a limiting factor in terms of dialogue and discussions -, a halting commitment and a wavering quality of some the presentations, or the limited success of plenary discussions.

Some Nordic participants mentioned the contrasts between the academic and political contexts of both regions, for instance differences in the availability of facilities, as an obstacle for finding common artistic grounds. In some cases it generated unjustified questioning by Nordic participants of the quality of the work produced by Balkan students or its philosophical/theoretical legitimacy.

Zagreb:

To a considerable extent participants seem to have experienced *Artistic Relevance* and *Intercultural Dialogue* (4 out of 6 answers) and offer promising perspectives for *Future Collaborations* (3 out of 6).

Table 3.8.

	Presentations		Discussions		Visits		Informal talks		Other	
	M	Z	M	Z	M	Z	M	Z	M	Z
Artistic relevance	2	2	2	4			2			
Intercultural dialogue	8	2	4	3	1		4	2	4	1
Networks Nordic		1		1			1		1	
Networks Balkan		1		1					1	
Mobility Nordic		1	1	1	1				1	
Mobility Balkan		1		1					1	
Collaborations Nordic	1	1	1	2					1	1
Collaborations Balkan	3	1	2	2			2		2	1

Participants were asked to specify the activities that have been determining for a high score on the objective. (Total of 13 answers from Malmö and 6 answers from Zagreb)

Malmö:

Several activities appear to have supported *Intercultural dialogue* especially: these are the presentations, discussions and informal talks.

This feedback is consistent with programme coordinator's aims "That the participants take part in sharing information, in dealing with conflict situations, dilemmas, and existential questions, on both the Nordic and the Balkan sides".

Some academy co-ordinators pointed at the success of the discussions and informal talks initiated by the presentations. Some participants found that presenting their work to fellow artists, giving critique and feedback, was quite challenging but also fundamental, especially because it is not practised in all academic contexts. Good presentations by peers stimulate the will to self-improvement and the development of own work and strategies.

The plenary discussions in Malmö were less successful. A large group of people packed in a relatively small room for long periods was a disturbing factor. It was also hard to keep focus and interest on broad discussion topics which often were not related to the participants' academic or artistic activities or to the reasons for them taking part in the workshop. Very few students took the word during these discussions.

Evaluator got the impression that the workshop coordinators were not really able or willing to adapt the discussions to the participants, by changing aims or levels of discussions when needed. The discussions ended repeatedly in dialogue between the "professionals".

When asked to list relevant activities, most participants tended to formulate the more informal elements of the workshop, i.e. getting acquainted, common meals and partying. Some participants stressed the gradual dissolution of communication and language barriers as the week went by with its informal gatherings and late night conversations at the accommodation.

Informal interaction was highlighted in 7 out of 13 answers as the single most important contributor to the success of the workshop.

Most of the participants had the intention to keep in touch afterwards, and beginning friendships among a number of them were also evident.

Zagreb:

The results show that the participants found the Informal talks useful in terms of *Intercultural dialogue*. One of the Nordic academy co-ordinators estimated that both informal talks and the group discussions supported *Networking* and the outlook for further *Collaborations*.

The discussions seem to have worked well. As shown in the numbers above, out of 6 answers, 4 pointed at *Artistic relevance* and 3 at *Intercultural dialogue* as having been achieved by the discussions.

One of the Nordic participants found the emphasis on the contemporary art scene in West Balkan, including the conditions under which artists and students have to work very relevant.

The lack of understanding for the West Balkan wars was widespread among the Nordic participants, including the effects of such a collective and traumatic experience on how art is shaped and invested with political significance. But it was a great eye opener for them.

Some individual feedback:

- The whole idea of designing an international exchange project for the sake of artists and the arts was considered as clearly Nordic.
- The cultural differences between representatives from distant corners of Europe faded away as the days went by and the workshop experience grew more intense.
- Visiting the Zagreb academy was revealing in terms of demystifying pre-conceived ideas on art education in West Balkan.

One of the Nordic participants was particularly happy about her acquaintance with a student from Kosovo, who recommended her Croatian literature. An interesting image of West Balkan as a region somewhat closely integrated on an intellectual level, despite all the hostilities.

About the coordinators:

Generally speaking the participants were quite pleased with the coordinators. They found them well organised and informed, as well as able to motivate them.

Especially Mika Hannula is said to have been able to hold the threads together while present. He was also a considerable source of inspiration for the discussions.

In Zagreb, Anna Lindal from Iceland and Zlatan Filipovic from Bosnia were particularly successful in supporting and inspiring the participants, according to some of the feedback.

When asked to comment on *“the Nordic influence on the design, dynamics and the organisation of the workshop”* most participants agreed that precision and organisational skills were Nordic qualities. The majority of the participants viewed this as a positive quality.

Comparing with coordinator’s expectations

(primary objectives)

- To create a questioning and challenging dialogue.
- To create an understanding for the concept of guesting-hosting within the group.
- To resolve artistic and cultural confrontations with presentations and discussions as well as the time spent together.

- To encourage students to take initiative to informal meetings

All of these seem to have been achieved:

(2) In general the students consider it a positive experience to have had the opportunity to present their work and learn from each other how to articulate such a presentation.

(1) There have been some difficulties on plenary level, mainly due to poor English skills for a number of students (including Nordic). However, this barrier has been overcome by informal talks, meetings and discussions (4).

(3) Culturally determined differences appeared in the early phases of the workshop, but were generally solved with respect and understanding.

According to Mika Hannula the workshop has created a unique platform for students to share and collaborate across borders, and to rewrite their expectations and experiences. Both students and professors have learned more about themselves and others, Nordic participants have experienced how their colleagues from Pristine or Sarajevo manage to survive as artists, and most importantly, they have gained motivation for further artistic collaborations.

Suggestions

Some participants requested more free time for relaxing, networking or sightseeing, and a longer workshop to give everyone the opportunity to see all the presentations and works. Others mentioned that practical activities could have been included, as opposed to the theory, but also for the sake of creating an informal atmosphere. A final session for evaluating the whole workshop process was also suggested.

3.2.4 Outcome

Out of the 13 participant answers collected after the Malmö workshop, 8 claimed to have future plans. Students have reportedly already formed networks, planned and organised joint shows or exhibitions.

Teachers involved in either the Malmö or the Zagreb workshops are “guesting” each other’s academies.

Institutions such as the Centre for Contemporary Art in Belgrade, and the WHW gallery in Zagreb are increasing their common efforts and collaborations.

“*Boarder-Disorder*” is the name of an exhibition that was organised in Helsinki in May 2004 – including 10 participants from the first *Speak up!* workshop (Belgrade, November 2003) - and a second edition of the exhibition was set up in Aarhus in October 2004.

In the aftermath of the Zagreb workshop, 2 Swedish participants, Anna Wignell and Tina Finnäs are planning a collaboration project with some Sarajevo students, involving others from Pristine and Zagreb as

well if possible. Their project would also call upon teachers, established artists and curators and their main focus would be to explore and expand the understanding of the art scene in different cultural settings. It would also emphasise the context of production, with if possible a show in both Sarajevo (Spring 2005) and Stockholm (Fall 2005).

As for the academy co-ordinators Anna Lindal from Iceland is planning further collaborations with Mari Rantanen from Stockholm. She has also discussed further exchanges on both student and teacher level with Nicole Hewitt from Zagreb.

3.2.5 Measures of success – comparing with NCM goals

Primary target group - participants

Young professionals

The average age of the Malmö participants was 26. The majority were students and some were established artists. It seems that most of them had been invited to the workshop and had previous experience with intercultural projects.

Multi-lateral participation & mobility

The academy groups included around 5 students/young professionals each, creating conditions for representing the different regional contexts in a diversified way.

The Malmö workshop included 3 Nordic countries (Denmark, Sweden, Finland) and 3 West Balkan countries (Croatia, Albania, Bosnia). The Zagreb workshop followed the same model with 3 Nordic countries (Sweden, Norway and Iceland) and 3 Balkan countries/regions (Bosnia, Croatia and Kosovo). Seen from that perspective and given the number of workshops, involved academies and changing places *Speak up!* must to a large extent be acknowledged as a strong promoter of both *Multi-lateralism* and *Mobility*.

Artistic relevance

Mika Hannula's most important objectives were to create a challenging dialogue based on artistic issues and promote an understanding of the role of "guesting" and hosting within the workshop groups.

Individual presentations were for most participants interesting and stimulating.

The discussions ensured enriching confrontations and intercultural dialogue. Plenary discussions were on the contrary considered by a number of participants as less relevant.

Networks & Collaborations Nordic-Balkan

On the subject of *Future collaborations* few participants had actual plans by the end of the workshops, but a majority of them wished to stay in contact, to continue networking and collaborate in the future.

Secondary target group - organisers

Multi-lateral management

The input from West Balkan partners has reportedly been great on the level of management. Mika Hannula involved everyone at an early stage; the academy coordinators took part in forming the agenda and participated actively in the day-to-day running of the workshops.

Networks & Collaborations Nordic-Balkan

One of Mika Hannula's aims was to establish collaborations between Art academies in both regions on both a personal and an institutional level.

All Nordic and West Balkan countries have been involved, and spin-offs, i.e. academic exchanges, guest teaching and new projects, are unfolding.

Nordic co-operation in the field of culture

The joint exhibition project "*Boarder- Disorder*" that took place in Helsinki and Aarhus, as a spin-off of the Belgrade workshop, is a good example of an intensified collaboration process in the North. It should be underlined that KUNO is already an established Nordic network. The connection to the NIFCA residencies programme may be considered as a step further in the consolidation of Nordic co-operation in the field of culture, as may exchanges between teachers and academies in Iceland and Sweden following the Zagreb workshop.

Regional co-operation in West Balkan

A number of the Balkan academies involved in Malmö had collaborated previously across the region. It would most likely appear that this collaboration might be intensified after *Speak up!*

Collaborations between institutions in Zagreb and Belgrade are some of the spin-offs of the Zagreb workshop.

Interest in the Nordic model for regional co-operation

According to Mika Hannula, *Speak up!* provides an example of how intercultural exchange can be implemented in a pragmatic way and on a day-to-day basis. It is based on sharing information, possibilities and assets as well as on encouraging collaborations. Instead of a top-down model, negotiation and collaboration is practised at grass-root level.

One of the introduced 'Nordic' specificities was a common seminar for all upcoming co-ordinators prior to the workshops. Coordinators from

West Balkan seem to have appreciated the model in contrast to the more hierarchical academic structures they are used to operate within.

3.2.6 Conclusions

For some of the Balkan students, the Malmö workshop was their first time abroad. It may be worthwhile to consider whether or not this is an ideal situation, in the sense that a previous international experience may give the participant the social and intercultural abilities needed for creating a more effective and focused dialogue. In other words the impact of a first time abroad may be so overwhelming and exciting that tourism overshadows the more specific motives of the meetings.

Based on participant feedback, it may be concluded that differences in political, economic and cultural contexts, and their influence on academic practises and general conditions for art production seem to have been the central aspect of the “confrontations” between participants.

These differences have caused misunderstandings, some of them solved through dialogue and discussions, some not, due to the lack of knowledge of each other’s basic situations. On the other hand differences in social contexts, academic traditions, theoretical frameworks and practical conditions for the productions of art have been stimulating sources of questioning and inspiration. It has been made clear that art is an important turning point, but also a doorway to other political, social or cultural issues.

As clarified by programme coordinator Mika Hannula, the Nordic participants became aware of the importance of political issues and of the daily hardships of West Balkan artists. In that perspective the concept of guesting-hosting applied to the workshops can be seen as a constructive and valuable approach to intercultural dialogue.

The way the individual workshops have been designed and organised by the host institutions has had a great influence on the process, the output and whether or not expectations have been fulfilled. Each workshop had its distinct ownership and particular design, in line with the overall *Speak up!* concept. The horizontal and decentralised management structure must be considered as a successful aspect of the whole programme.

Dynamics in terms of mobility and multi-lateralism have been remarkably well incorporated in the programme concept and design, by involving a great number of academies and partners, including host institutions for each workshop. In fact, the design and structure of *Speak up!* based on decentralisation, organisational networking and broad participation has proven to be dynamic in terms of establishing a collaboration spirit, ideal for achieving the long-term commissioner goals.

The amount of networking and specific spin-offs, i.e. new projects and exchanges taking place between the Art academies indicate the success of

Speak up! in creating a momentum for new initiatives and establishing a mutually inspiring forum for both students and teachers.

3.2.7 Recommendations

Besides personal and artistic competences, the participants' actual commitment to the processes and aims of the workshops could be included as one of the selection criteria.

A greater connection between the individual workshops could be established. It would include some participants 'bridging' two different workshops, so as to pass on acquired knowledge and experience to fellow students. This would also allow for a review of the design and implementation based on feedback from previous workshops.

In order to achieve the expected outcome, some 'next steps' and follow-up measures could be integrated in the programme planning and budget, as suggested by Mika Hannula.

Generally speaking the successful participation and management philosophy that has been applied to *Speak up!*, as mentioned in the conclusions, could serve as a model for several of the other artistic and cultural areas of the NBCS exchanges.

The concept of guesting-hosting could be regarded as a fundamental principle for future international exchanges, both in terms of artistic and personal dialogue, but also reflected in a two-fold implementation strategy, where parts of the projects would take place in both regions. Besides increasing mobility, it would give the participants the opportunity both to be invited to another region and receive their foreign colleagues at home, intensifying each one's cultural immersion.

A *Speak up!* website for presentations of profiles, works and links to Art academies would make it possible to gather information on all the workshops, to follow up on new exchanges and joint ventures and to communicate with all the individuals and institutions involved.

3.3 Norbal – NOMUS

"A gathering of quality musicians from several countries working together in a competitive atmosphere increases motivation and creativity, and opens up for learning and achieving based on each other's knowledge and experience."

Tomislav Apostolov – Macedonia,
Musician, member of Norbal

3.3.1 Process and activities

The Nordic Committee for Music/NOMUS has been in charge of the music programme, which has included besides the *Norbal* project, the

Music Harvest Festival in Odense, with the participation of composers and musicians from West Balkan, as well as the World Music Festival NEB in Zagreb. Both festivals took place in the fall of 2004.

Norbal brought a number of music students and young professionals from both regions (Nordic and West Balkan) together during the summer 2004, with the purpose of forming a string ensemble. The *Norbal ensemble* was hosted for two weeks by the Ohrid Festival in Macedonia, where it rehearsed a repertoire including both Nordic and Balkan composers under the artistic coordination of conductor Bojan Sudjic. The meeting also included master classes and the *Norbal ensemble* performed several times, at the Ohrid festival, in another major Macedonian city, and in Belgrade.

The participants represented all the Nordic countries including the Faeroe Islands, as well as Serbia, Croatia, Albania, Bosnia, and Macedonia on the West Balkan side.

The Ohrid Festival was chosen, because it is one of the most important summer music festivals in the region, with a long tradition and experience. Its settings provided all the required conditions for a successful unfolding of the project, as well as the advantages offered by a summer resort located by a beautiful lake.

Most participants were chosen based on recommendations from the music academies from all countries involved, and according to different criteria such as excellence, ambition and multilateralism.

The role of the coordinators

Anders Beyer was the programme coordinator and responsible for the project as a whole. He worked closely with partners in West Balkan: the regional coordinator Jovanka Visekruna and the conductor Bojan Sudjic.

Jovanka Visekruna was involved in the *Norbal* project from its very inception. The selected model was based on her proposals, including the idea of master classes. In other words, she has had a considerable influence on both the concept and the final design of the project. She has also been responsible for the communication and agreements with the Balkan participants throughout the various phases of the project.

Bojan Sudjic was chosen because he is one of the best younger conductors in West Balkan. He has considerable experience with young musicians, and has also worked as a conductor in the Nordic countries. He was involved in almost all aspects of the *Norbal* project: finding musicians, outlining the programme, planning the activities in Ohrid, and organising the concert in Belgrade.

Bojan Sudjic and Jovanka Visekruna worked together on the Balkan repertoire based on recommendations from composer associations in the whole of West Balkan.

3.3.2 Aims & expectations

Anders Beyer, programme coordinator

Aims

First priority - Artistic relevance

- To give young talents a unique opportunity at a crucial moment of their artistic development that may have a significant impact on their career.
- To give the participants an enriching experience based on a collective venture that deals with an unconventional repertoire.
- To constitute an excellent orchestra based on enthusiasm and commitment.

Networking

- To bring a group of people together by means of music

Management and co-operation

- To achieve the local anchoring of the project: politically, economically and artistically

Selection

The selection of the musicians had to follow three main criteria/purposes:

- Artistic excellence → qualified and experienced musicians
- Career development → young talents
- Multi-lateralism → geographical representation

Jovanka Visekruna, regional coordinator

Aims

First priority - Networking and collaborations

- To intensify the dialogue between Northwest and Southeast Europe and to build a bridge between the two regions.
- To create a forum for collaboration between young musicians, who otherwise have few opportunities to participate in international projects.
- To provide artists with useful information and contacts for further networking, collaborations, and career development in a multi-lateral perspective.

Artistic relevance

- To enable students to intensify their learning experience through a greater variety of musical forms than they are used to.

- To improve the mutual knowledge between musicians and composers from both regions.

Management and co-operation

- To make the ensemble a permanent entity capable of bringing together a number of institutions to the benefit of both regions

Bojan Sudjic, conductor

Aims

- To create a highly performing orchestra.
- To present specific Nordic and Balkan ‘sounds’ to young musicians through a variety of works.
- To reach a better understanding of similarities and differences between the two regions.

Participants

Aims and Expectations

Table 3.9.

Objectives	Participant Score	Coordinator Score
Artistic Relevance	31%	10%
Intercultural Dialogue	18%	10%
Networking within West Balkan	10%	10%
Networking Nordic countries	9%	10%
Future collaborations Nordic	7%	5%
Future collaborations West Balkan	6%	5%
Multi-lateral Nordic	5%	20%
Multi-lateral West Balkan	5%	20%
Mobility Nordic and West Balkan	5%	5%
Mobility within West Balkan	4%	5%
Total	100%	100%

Participants and coordinator were asked to score the objectives in order of importance.

The greatest importance was attributed *Artistic relevance*. It was followed by *Intercultural dialogue* and to a lesser extent by *Networking*.

This information infers a positive participant pre-disposition for certain commissioner goals (*Artistic relevance* and *Networking*) although *Future collaborations* and *Mobility* did not at first seem that significant to the young musicians.

3.3.3 Output

Participant feedback

Table 3.10.

Objective	😊	😐	😞
Intercultural dialogue	9	3	0
Artistic Relevance	7	2	3
Mobility Nordic-West Balkan	7	2	2
Future collaborations Nordic	6	4	1
Future collaborations West Balkan	6	4	1
Mobility West Balkan	5	2	4
Networking West Balkan	4	5	2

Participants were asked to what extent *Norbal* contributed to the mentioned objectives.

Intercultural dialogue scored the most (9 😊) indicating a success. However, when asked subsequently to what extent the project had supported the given objective programme coordinator only gave it 10 units out of a hundred possible.

Artistic relevance, which in general was the highest priority for the participants, obtained more mixed scores (7 😊 – 3 😞). This underlines that the project only partly met with expectations for that objective. For comparison programme coordinator gave it 10 units out of 100.

These results probably reflect the general critique of the differences in participant levels and motivation, the efficiency of the rehearsal structure, and to a lesser extent the chosen repertoire.

One aspect to be considered is that most Nordic participants had a good technical and artistic level, and were in fact expecting to meet highly qualified colleagues from West Balkan as well. These expectations had probably been generated by the way the project was presented to them, but also by their previous experience with very talented Balkan musicians engaged in Nordic orchestras.

We can assume that artistic relevance and technical abilities represented the most important motivation factor, the meeting point for other fruitful and inspiring experiences among the musicians. According to one of the Nordic participants interviewed in Ohrid:

“In the beginning the more qualified musicians got frustrated because they had worked a lot previously and felt they were wasting time. The less qualified felt they could not meet the required level and some of them dissimulated their incompetence in the general sound of the ensemble rehearsals. As a result a number of participants got lazy instead of doing their best. A whole week went by before things were cleared out and dealt with. Frustrating rehearsals do not create a good basis for empathy and further acquaintance, and the ensemble's potential is refrained.”

Even though some of the more qualified Nordic participants shared the frustration expressed above, a number of the less qualified Balkan musicians have obviously a different point of view, in general very happy about how inspired they got by the project as a whole and their Nordic colleagues in particular.

The repertoire was also brought up as an issue: some participants would have preferred full works instead of excerpts and well-known international and contemporary composers. But they also admitted that the chosen repertoire made it possible to find a common platform among all the different artistic and technical levels involved, thereby reducing the number of challenges the ensemble already was faced with.

Among the objectives shown in the table above *Mobility Nordic-Balkan* had a low priority but scored surprisingly well on the results (7 😊 – 2 😊).

Future collaborations was not a priority either but obtained a good score as well (6 😊).

The success of both *Mobility* and *Future collaborations* can be seen as a result of a significant *Intercultural dialogue*, especially the dissolving of cultural biases and positive views on each other, along with the consolidation of personal relationships, that inevitably generate an urge to meet again and work together.

In the appraisal (Questionnaire #2) programme coordinator estimated that the project had supported *Networking* with 20/100, and considered *Multi-lateral participation* as the most successful: 40/100, which points at the importance of the political issues at stake, i.e. to involve all the countries in the region.

Table 3.11.

	Rehearsals	Concerts	Meetings	Informal talks	Master classes	Sight-seeing	Other
Artistic Relevance	8	8			2		
Intercultural Dialogue		1	2	6	1	1	3
Networks Nordic	1		4	1			2
Networks Balkan			2		1		3
Mobility Nordic	1		4				
Mobility Balkan	1	1	3		1	1	2
Collaborations Nordic	1			1		1	4
Collaborations Balkan				1		1	4

Participants were asked to specify which activities had been determining for a high score on the objectives.

A considerable number of participants found rehearsals and concerts artistically relevant. Especially the less experienced musicians, most of them from West Balkan, made it clear in their answers that they had an enriching experience. For some it was their first time playing in an international orchestra. They learned from their more competent peers and felt motivated to raise their ambition and improve their skills.

Informal talks, including most likely other free time activities, contributed to the *Intercultural dialogue*.

Meetings were considered useful in generating *Networking* among the Nordic participants.

Overview participants

A quantified overview of a total of 13 answers gave the following results in terms of incidence:

Comments	Occurrences
No intercultural difficulties	10
Gained knowledge and experience	8
Future plans	7
Informal aspects highlighted	5
Inspired to work harder	4
Suggestions	
Selection auditions	3
Master classes - Chamber music	2

A majority of the participants were quite pleased with the experience. They felt they had gained both in experience and knowledge, on a professional as well as on a personal level. The more informal aspects were particularly highlighted, i.e. the constructive atmosphere, the general enthusiasm, and a number of common activities.

For some the exchange was an artistic challenge. For others the artistic expectations were not fulfilled. In terms of *Intercultural dialogue* the general feeling was that a number of preconceived ideas were positively dismissed, for example the idea that Nordics have all the conditions needed to practise their art, to develop their career, and live off their music, without any financial struggle or that they are closed and reserved as persons, or that the Balkans have so many socio-political problems or that they lack the necessary infrastructures, and that music is an impossible luxury.

The organisers were generally praised. The participants viewed the input of coordinators, teacher and conductor very positively. They were qualified as “*friendly, professional and focused*”. The conductor in particular seems to have created a good atmosphere, solved problems beyond his responsibilities, and neutralised technical and musical differences in the ensemble.

Programme coordinator feedback

For Anders Beyer the criteria of success for the *Norbal* project has all along been solidly linked to the output, to the quality of the product and its immediate impact. In that sense the successful concerts, the recording and distribution of a CD, the good media coverage, as well as the acknowledgement on political level are all positive results. Particularly the final concert in Belgrade had a great effect on the output of the project.

Here the ensemble reached its highest artistic level, and both the conductor and the regional coordinator had the right network and all the necessary contacts to facilitate the logistics and create visibility.

Anders Beyer also stressed that the purposes of the *Norbal ensemble* based on the target groups (experienced musicians, young talents and a broad geographical representation) as well as the human and social dimensions of the project had been fully achieved, increasing the mutual understanding for each other's lives and artistic practises. Other immediate results were the intensive learning processes that some of the musicians underwent, a quantum leap for their artistic and professional competences.

Suggestions

The conductor:

- To change the structure of the workshop, introducing training of technical skills and group rehearsals before the ensemble rehearsals with the conductor.
- To improve the repertoire by presenting the Nordic and Balkan works in the first part of the programme followed by international renowned works in the second part of the concert.
- To present some pieces in their integrity.

The participants:

- To improve the selection through applications (internet) and auditions (in main cities), or a greater coordination between the academies.
- To introduce formal activities or group exercises, for instance drama or games that bring people together in different ways.
- To introduce group rehearsals with special focus on technical abilities.
- To establish smaller units of musicians on the same level, for example quartets.
- To create a greater ensemble similar to a symphony. A greater number of musicians from each country offer a better 'cultural' picture of the different countries involved.
- To play a more diverse repertoire with one or several entire works instead of excerpts. It opens up for a greater involvement in the music and builds a real commitment to it.

3.3.4 Outcome

The participants took initiative to an updated address list before they left. They intended to exchange notes and explore new possibilities of playing together. According to one of the Nordic participants a possible outcome may be the creation of transnational collaborations between several Nordic musicians.

One of the Serbian participants is working on a violin and piano recital based on a Nordic-Balkan programme. Another would like to apply for the European Union Symphony Orchestra.

In general the Balkan musicians would be very interested in participating in other similar exchange projects, if new initiatives were taken in that direction.

3.3.5 Measures of success – comparing with NCM goals

Primary target group – participants

Young professionals

The average age was 24, and there were an equal proportion of males and females. Regarding the musicians' background, some had graduated and others were still studying. The majority of them did not have any previous experience with intercultural exchange programmes.

Multi-lateral participation & Mobility

A total of 20 participated in the *Norbal* project: 9 Nordic musicians (equally distributed between Denmark, Sweden, Norway, Finland, Iceland and the Faeroe Islands) and 11 West Balkan musicians (mainly from Serbia and Macedonia, to a lesser extent from Croatia, Bosnia and Albania).

According to Anders Beyer the short term planning of *Norbal* limited the extent of multi-lateral participation in West Balkan, as well as the ensemble's opportunities to participate in Nordic festivals.

The unmistakable wish to break post-war isolation, to meet peers in other Balkan countries and participate in new international projects, was widespread among the West Balkan musicians and may lead to further mobility.

Artistic relevance

Given the differences in levels and expectations, some participants are satisfied and some are not. The coordinators are aware of the imbalances, but during the planning they were divided between a number of outlined priorities and goals, such as multi-lateralism. Nevertheless, the achievements of the less skilled musicians and the remarkable artistic growth of the ensemble, which culminated with an excellent performance in Belgrade are factors that must be considered as highly relevant.

Networks and Collaborations Nordic-Balkan

More specific to collaborations within West Balkan, the sense of belonging to a broader community of musicians, of not standing alone was strongly felt by some of the participants. The wish to break the isolation they have been confined to in the later years seems to encourage espe-

cially the Serbs to seize the momentum created by the *Norbal* project and develop new joint ventures across the region.

Anders Beyer found the idea of future collaborations somewhat unrealistic due to general immaturity among the participants. That can only be assessed in the long term, but it explains programme coordinator's greater focus on the individual learning processes, career development and intercultural dialogue, than on actual spin-offs or outcomes in terms of networking and new initiatives.

Secondary target group – organisers

Multi-lateral management

Regarding the managerial aspects of the planning phase, Anders Beyer met a number of key persons in West Balkan at an early stage. Some eventually fell out, and a hard core of committed people remained. The collaboration was based on a careful approach, marked by deference and relative autonomy in the decision-making.

The communication between Anders Beyer, Jovanka Visekruna and Bojan Sudjic was intense, ongoing, constructive and satisfying for all parts.

The Serbian predominance has been evident on the level of management, including the regional co-ordinator and the conductor. But they have made serious efforts to reach multi-lateral cooperation: both the repertoire and the selection of the musicians were based on recommendations from composer associations and music academies in all the countries involved.

Networks & Collaborations Nordic-Balkan

The short term dynamics and “last minute decision-making” is a usual modus operandi in the Balkans but it lies far from the Nordic working philosophy and need for control. Nevertheless, it has taught programme coordinator to question some automatically incorporated management strategies, and to be more open to changes and new ideas that could bring freshness to a project in the last minute. Anders Beyer also experienced that personal partners are just as important, if not more, than institutional ones. He feels more acquainted with the managerial and project culture of West Balkan and would be able to create more direct contacts as well as establish effective partnerships from the beginning of the process the next time it would be needed.

Nordic co-operation in the field of culture

The NOMUS network was certainly activated based on previous co-operation experiences. The *Norbal* project may also have strengthened it.

Regional co-operation in West Balkan

This would require greater involvement of organisers and coordinators from West Balkan countries other than Serbia, but there may be perspectives among the Music academies or other relevant institutions.

Interest in the Nordic model for regional co-operation

Multi-lateralism is unusual in West Balkan. To avoid falling back on the “political horse trade” of bilateralism, it was crucial all along to assert a common Nordic ground to operate from, when dealing with key persons in West Balkan. This ‘new’ collaboration model was gradually accepted by the partners.

The role of programme coordinator also consisted in being receptive to the partners’ needs and in being alert to their understanding of the nature and character of the co-operation.

Regional coordinator Jovanka Visekruna considers the philosophy of civil responsibility towards a common public good as particularly Nordic. Furthermore, the creation of a project that is not an end in itself, but a means to achieve a certain goal, a foundation for interregional cooperation, is quite innovative in the context of the Balkans. And finally planning and implementation procedures that delegate the initiative and decision-making are motivating factors for the involved partners.

For all these reasons, Jovanka Visekruna believes that the Nordic model should be understood and emulated in the field of interregional cooperation in West Balkan.

Conductor Bojan Sudjic finds that the Nordic focus on universal human values, its militancy against prejudices, its efficient and laid-back approach to communication and decision-making are inspiring aspects of artistic exchanges and project management on an interregional level.

3.3.6 Conclusions

While *Intercultural dialogue*, *Artistic relevance*, *Mobility* and *Future collaborations* have been achieved relatively well according to the musicians, Anders Beyer attributed a greater success to *Multi-lateral participation* and *Networking*. This underlines a difference in focus but also points at a general success in terms of approaching the overall goals set for the exchanges.

Selection

Some Nordic participants were considerably older than their colleagues, highly qualified, and had significant professional experience. Whether or not the selection of such profiles was suited for the project may be a relevant issue. Their expectations were likely to go beyond the ambitions of the project. Anders Beyer pointed at the fact that the younger and inexperienced musicians are in general more open and less demanding.

The general view among participants, regional coordinator and conductor is that the selection should be made through auditions. In that case, how to maintain the political legitimacy based on multi-lateralism without involving a much wider panel of experts for the selection, and thereby also making the process much more complicated, leaves to be answered.

Learning processes

Differences in artistic levels constituted a considerable challenge for the participants. A more homogeneous ensemble could have spared some frustrations, optimised the rehearsals and produced a higher artistic quality from the very beginning. On the other hand it would probably not have produced the same tremendous effect on the less experienced musicians in terms of learning, motivation, ambitions and perspectives, as well as the feeling of collective growth for most of the members of the ensemble.

Moreover, according to Jovanka Visekruna, the best musicians were able to function as mentors for their colleagues. A useful experience, since most of them will be faced with teaching and other pedagogical tasks during their careers. Jovanka Visekruna also believes that the ones, who acted as 'mentors' considered that the progress that was achieved during the project, and culminated with the Belgrade concert, was partly due to their own success.

Cultural differences

A general tendency seems to have been that the Nordic musicians took the whole thing quite seriously and were determined to work hard on the music, even beyond the scheduled rehearsals. The Balkan musicians were apparently more laid back, supposedly because they were not paid for their participation, and considered the gathering as a part of their holiday. From that point of view there seems to have been an opposition between a collective approach invested with a sense of civic duty inspired by Nordic culture and society, and a more individual approach, in a region where people have during the later years been forced to look after their immediate interests in order to survive.

However, there seems to have been a change in stands for some of the Balkan musicians, under the influence of their Nordic colleagues.

According to some participants, the Nordic musicians have in general a more open outlook and greater perspective in terms of artistic consciousness and possibilities.

For the Balkan musicians, meeting their Nordic colleagues was somehow getting to know how their own artistic potential and practise could unfold unrestrained, and irrespective of social and financial problems.

3.3.7 Recommendations

A greater degree of multi-lateral management should be pursued, especially in West Balkan.

Regional coordinator Jovanka Visekruna suggested that a composer workshop could be a part of the *Norbal* concept. New works could be performed by the ensemble and an intensive synergy between all the different artists would naturally take place.

A greater involvement of the composers' associations in the design of the programme could enlarge the ownership of the concept and music academies could also be involved in some pedagogical aspects, such as master classes and technical training.

According to conductor Bojan Sudjic, the survival of *Norbal* relies on levelling-off technical and artistic differences in the ensemble, and investing in smaller units, quartets for instance.

For future projects, he suggests a setting with greater artistic ambitions than the Ohrid festival. Although helpful with the logistics and supportive, it is a summer event that presents light entertainment music, and not the ideal setting for an ambitious international bridge-building project such as *Norbal*.

The conductor also believes that a fee would generate a greater commitment and seriousness among the Balkan participants. Anders Beyer acknowledges that a possible model could be to pay the leading musicians, and ask them to carry out the group rehearsals. But that might create unequal terms within the ensemble. And a small fee for everyone would undermine the educational character of the project. As a matter of fact many of the participants were students with no professional experience.

According to programme coordinator Anders Beyer further support and funding is under all circumstances needed to keep the *Norbal* project alive, to promote further interesting exchanges between Music academies, and to offer the ensemble opportunities in festivals and events in both regions.

Anders Beyer also stresses the importance of involving key persons connected to music environments in West Balkan to further promote the *Norbal* concept. Young talents in that region have to be given opportunities irrespective of local hierarchies and power structures. As an example Anders Beyer mentioned the lobbying made during the Music Harvest Festival in Odense, where a number of musicians, and influential individuals from West Balkan were present.

Anders Beyer also proposes the implementation of jobswops. Many young musicians dedicate themselves exclusively to improving their skills and repertoire and do not know how to promote themselves on the international market or in musical environments they are not used to.

In that regard evaluator sees a perspective in connecting to the jobsops promoted by the Triangle Region, especially the ones involving Music schools.

Special placement opportunities in minor or major orchestras in both regions could be offered to *Norbal* musicians. These could be administered by a joint Nordic-Balkan commission in co-operation with a number of orchestras and public institutions in that respective region.

Some participant suggestions may also be considered as recommendations:

- The *Norbal* ensemble could meet again in the North in a place equivalent to Ohrid, far from big cities, so as to give a real flavour of Nordic atmosphere.
- The *Norbal* project could be activated once or twice a year for a short period, involving new musicians every time. An official network could be created, and every new member of *Norbal* could join it and have the opportunity to connect with earlier members. The resulting network could be the onset of new projects and ideas. A greater symphonic event could take place once a year, involving all former members.

Following up on the suggestion for an official network, a *Norbal* website would serve the purpose of exchanges, networking and future collaborations.

4. General conclusions and recommendations

4.1 Different realities

Differences between academic and more professional environments have had an influence on the unfolding of some programmes. *Bridging the North*, *HSM*, *Norbal*, *Speak up!* have all heavily depended on collaborations involving educational institutions, and where the differences in academic traditions and cultures have generated communication and co-operation challenges.

There is a general contrast between a horizontal and democratic structure in the North and a more vertical and hierarchical structure in the South that sometimes lacks the flexibility needed for experiments and networking. Grass root organisations would in some situations probably be more appropriate partners than established institutions.

The economic differences between Music and Art academies in both regions has also appeared to be determining in terms of outlook and collaboration perspectives.

Lack of resources, infrastructure, supportive measures in West Balkan academies have for instance been considered by a number of *Speak up!* participants as a hindrance to the production of quality or to developing common initiatives with the Nordic countries.

A considerable part of the West Balkan participants have experienced war recently. For Nordic societies it is an unknown experience and these political and psychological differences between the two regions are somehow impossible to bridge, but they are also enriching for both parties.

Nordic participants, especially of the *Speak up!* workshops and the literature exchanges, learned to understand art, politics and social issues from a new perspective, and saw how creative solutions can arise out of strained living conditions. They were also forced to reflect upon their own personal and artistic situation.

West Balkan participants got inspired by the Nordic model of democracy, with its freedom of expression, its individual autonomy and its decentralised organisation structures. Besides the general cultural impact on an artistic and personal level, the Nordic influence was experienced on the level of project management as well.

Croatia acted as an outsider in West Balkan, as far as participation and awareness of the NBCS philosophy and the issues at stake were concerned. The *Switch* writers were more 'cooperative', than others, the *Speak up!* participants more 'competent' according to colleagues and in

terms of feedback for the evaluation, and as far as *Norbal* is concerned, the reluctance of Croat institutions to get involved in the project was on the contrary most likely an expression of the wish to be member of another 'club' than West Balkan.

4.2 NCM goals

Artistic relevance and *Intercultural dialogue* constituted the most important objectives for both coordinators and participants in most programmes. They also represented the best achievements in terms of output. The participating students and artists have been offered an array of cultural and professional eye openers, and they have experienced that similarities speak louder than differences.

Intercultural dialogue has proven an important evaluation criteria and a benchmark in terms of outcome, in the sense that it can be viewed as a pre-requisite for networking and collaboration initiatives. It would therefore be interesting to consider it as one of the primary goals for future cultural exchanges.

The distinction between management and participation, when considering multi-lateralism, has been useful for evaluating in accordance with commissioner's own distinction between two target groups.

Multi-lateral management was somewhat limited in both regions, including transfer of knowledge and shared ownership. As mentioned earlier, this is a significant factor for the *Nordic co-operation in the field of culture* as well as the *Regional co-operation within West Balkan*.

Multi-lateral participation has on the other side been highly achieved. Through inspiring exchanges with peers and colleagues they otherwise never would have met or dealt with, many participants expressed a strong wish to expand their networking and project perspectives beyond their own borders.

Management issues

Introduction seminars for all partners and organisers have been excellent kick-offs for some of the programmes, in terms of personal acquaintances and for clarifying differences in project culture, working methods, expectations and communication.

These seminars could be introduced in an early phase of exchange programmes. They would also serve as an effective introduction to the Nordic model of co-operation, allow a constructive dialogue between key persons from West Balkan or any other region considered, as well as among Nordic professionals. Finally, they would establish a basis for a shared ownership of the projects.

The Nordic co-operation model, including shared and decentralised project management, has proven a dynamic approach, in the sense that

learning of each other's working methods and differences generates inspiring input, introduces self-questioning and hopefully leads to creating new co-operation and collaboration models.

The concept of hosting and 'guesting' could be regarded as a fundamental principle for future Nordic initiatives, both in terms of artistic and personal dialogue, but also reflected in a two-fold implementation strategy, where projects are designed and planned in such a way, that they include at least one edition in each region. Besides increasing mobility, it gives the participants the opportunity both to be invited to another region and receive their foreign colleagues at home.

Regarding the follow-up of the projects, necessary for the achievement of the expected outcome, some 'next steps' measures could be integrated in the planning and budget of the programme, as suggested by some of the programme coordinators.

4.3 Strong profiles

Besides personal and artistic competences, the participants' actual commitment to the processes and aims of the projects they are a part of could be included as one of the selection criteria.

The presence of talented professionals, enthusiastic entrepreneurs, or charismatic figures, in the organisation of the exchanges, appears to be fundamental for the quality of the exchanges and the output of the projects.

Their importance for the success of the projects can hardly be estimated, these key persons manage to inspire many people around them and show the way towards new developments and perspectives. Involving such strong profiles in any exchange programme should be considered a must.

4.4 New connections

Connections could be established on both organisational and artistic levels between programmes such *Speak up!*, *How to Send a Message*, and *Bridging the North*. They address some of the same target groups and types of institutions and present some common aspects in terms of dynamics, content and project management. An example would be to connect the Art academies involved in *Speak up!* and the *HSM Residency programmes*.

With reference to the recommendations made for *Norbal*, the concept of *Jobswops*, as developed by the Triangle Region, could be implemented in a number of the programmes involving artistic exchanges, such as *Bridging the North*, as well as in the field of Dance.

Besides creating new professional perspectives, these would increase mobility and networking.

A NBCS portal linking with individual websites for all the programmes could also be strongly envisaged.

4.5 Regional Co-operation in West Balkan

Greater mutual co-operation in West Balkan needs to deal with the fact that identity in the region is based on traditionally accepted differences, not common characteristics. Moreover each country strives at closing up old ties with Western Europe, and to be acknowledged by the rest of the world through promotional events and participation in international cooperation programmes, that are often implemented at the expense of interregional cooperation, given the scarcity of resources the public institutions face.⁵ In that perspective a remarkable opening has taken place between especially Belgrade and Zagreb in several fields (literature, visual arts) and represents all the more a positive development.

4.6 Interest in the Nordic model for regional cooperation

One of the achievements of the NBCS in terms of visibility and repercussion may well be a new interregional initiative in West Balkan. In fact, the Albanian government has taken the first steps to establish a body for regional cooperation in SEE. This network will operate at the level of cultural policies and decision-making. Its goal is to establish a new forum for dialogue, exchange of information and experiences, as well as interaction between the ministries and public institutions in the field of the culture.

The first meeting was held in Tirana in October 2004 and a second is to be held in Belgrade in January 2005.

The charter for the Council of Ministers of Culture in South East Europe was signed in Copenhagen March 31st 2005.

⁵ From "Mapping Cultural Cooperation in SEE" Dragicevic-Sestic/Sute

5. Evaluation methods and tools

5.1 The monitoring

As presented in the chapter on methodology (1b), one of the announced evaluation tasks in relation to the screening was to establish an intensive and ongoing dialogue with the programme coordinators. The idea was to draw their attention to necessary links between aims and criteria of success on the one hand and elements of the management and communication processes on the other.

These objectives may have been too ambitious, in the sense that the monitoring and evaluation were not included as an intrinsic part of the planning and implementation of the programmes from the very beginning. The programme coordinators were certainly not prepared, in terms of time and resources, for taking on an additional “process” besides the one they were already deeply involved in.

Another consideration may be that the proposed monitoring model, with its implicit interference was perceived not as beneficial but rather as prejudicial to the experienced professionals it was aimed at.

The fact is that the dialogue with the programme coordinators has proved a challenging task, and the following factors were determining:

- The shortness of the evaluation period (February–November 2004), compared to the period of the programmes and the projects themselves, including planning and report, especially *Speak up!* (4 workshops extending from fall 2003 to spring 2005).⁶
- The distance, both physical and psychological, between evaluator and the programme coordinators, except for Anders Beyer (NOMUS/*Norbal*) with whom a closer contact was made possible in Copenhagen.⁷

⁶ The attempt to connect the workshops in Belgrade (2003) Malmö (2004) and Zagreb (2004) in terms of participant bridging, thematic continuity, assessment and feedback, as well as comparing results has not been possible, partly because the idea was not endorsed by programme coordinator Mika Hannula, partly because it would have required much time and resources. To involve the Belgrade workshop participants for the evaluation, i.e. have them answer the questionnaire was considered difficult to implement due to the general scattering of former students. To initiate the monitoring with Mika Hannula in the aftermath of the Belgrade workshop would most likely have given evaluator a better frame to work within.

⁷ The ongoing dialogue with Anders Beyer constitutes the best achievement in terms of monitoring. It has been possible to define goals, issues at stake and expected output and outcome beforehand. This useful communication was also established with the partners in West Balkan. The monitoring procedure was followed up by interviews on site and feedback after the end of the project, and all the collected data have made it possible to undertake a more precise comparison with participant expectations and feedback.

- The modifications the projects underwent during the whole process, required great focus, especially *Switch#2* in Sweden, partly planned over the summer 2004 in the aftermath of *Switch#1*, where holidays and recess significantly reduced communication between evaluator and the Swedish Institute.

All these factors have restricted the evaluator's influence on the processes and limited the monitoring to inquiries and to collecting as much information as possible from the different persons and institutions involved.

5.1.1 Recommendations

Extending the evaluation period and intensifying an ongoing dialogue by increasing real and virtual contact, e.g. meetings and discussions.

5.2 Collecting answered questionnaires from the participants

Writers

Questionnaires for *Switch#1* participants were distributed on site by the Swedish Institute coordinators at the end of the programme in West Balkan. This proved efficient, at least with the Nordic writers, who almost all returned the questionnaires, as well as with the Croatian participants, whom evaluator had a closer contact with in Zagreb.

Art students

Questionnaires were prepared beforehand but sent by email after the Malmö workshop, which proved less efficient, as fewer answers were obtained. A number of the *Speak up!* participants from West Balkan failed to respond, probably due in part to a lack of English skills, but also, as programme coordinator Mika Hannula explained, because visual artists are not used to these processes and procedures, it is difficult for them to find the motivation to answer the questionnaires.

A relatively considerable number of the Zagreb workshop participants responded to the questionnaire that was sent to them, although no personal contact whatsoever had been made with them.

For the Malmö workshop the contact to the participants and the number of interviews was limited, because the event was planned as a work-in-progress with a changing structure and agenda.⁸

⁸ There were no formal introductions to the workshop coordinators, who did not seem informed of the evaluation. Evaluator's expectations in terms of briefing, introduction to relevant people were met with reluctance and seen as a disturbance to the unfolding of the workshop. These misunderstandings corroborate programme coordinator's stand against mixing the exercise of the workshop and the evaluation process. The approach might have been more productive, if evaluator had restricted himself to the observation of the workshop and to informal talks with co-ordinators and

Musicians

Questionnaires were sent by email after the end of the projects, and the questions were based on the information gathered during the meetings, including interviews with the musicians and the West Balkan partners. Few answers were obtained to begin with, but when the support of the regional coordinator in West Balkan was requested, including the translation of the answers, things took a positive turn and a considerable number of answers were collected.

It testified that the West Balkan participants found the experience motivating and were keen to express their gratitude and enthusiasm, as well as their interest in staying in touch and to be taken into consideration if further joint initiatives were to be launched.

5.2.1 Recommendations

The efficiency of the support given by the regional coordinator underlines that the multiplicity of the communicating agents that are activated to convince target groups of the necessities of an evaluation is to be considered. It also shows that the involvement of the project's main actors in carrying out the evaluation processes may be useful.

Interviews should probably be placed after the implementation of activities. This would increase the accuracy and return rate of the answers, and allow for considerations generated by an overall view of the project. The interviews could be carried out on the phone, with an emphasis on personal contact, and the possibility for specific questions and precise answers. This process would however demand more resources.

5.3 Improving the questionnaires

The distinction between 'Aims' and 'Primary objectives' in the first questionnaire to programme coordinators was useful in order to define expectations in terms of output and outcome.

Likewise the quantified order of priority of commissioner goals proved a useful benchmark for comparison between both questionnaires (#1 and #2) as well as with participant feedback.

Questions concerning programme activities and in particular elements or aspects of these activities supporting commissioner goals were problematic for both programme coordinators (especially prior to implementation) and for participants. Answers given were in general vague and less conclusive for the evaluation.

participants. The more formal interviews and questions to the students could have waited till after the workshop by phone or mail. However it must be said that this other model would have excluded direct feedback from some of the West Balkan participants, which proved very useful to the evaluation. Personal contacts and interviews are irreplaceable. All three projects have confirmed that.

Nevertheless focus on the relation between aims and priorities on the one side and design and activities on the other is important and should still be included.

5.4 Assessing output and outcome

Programme coordinators should make sure that they stay in touch with their participants, and keep evaluator and/or commissioner informed of output and outcome, and if possible forward information or copies of products, spin-offs, follow-ups, and new projects.

6. Appendices

6.1 The Nordic Council and the Nordic Council of Ministers

6.1.1 The Nordic Council

Official Nordic co-operation is channelled through two organisations: the Nordic Council and the Nordic Council of Ministers.

The Nordic Council, formed in 1952, is the forum for inter-parliamentary co-operation. The Council has 87 members, representing the five countries and three autonomous territories.

The members of the council are members of national parliaments, nominated by their respective political parties and elected by the parliaments. There is thus no procedure for direct election to the Nordic Council.

The Nordic Council, which is led by a presidium, has held annual ordinary sessions since 1996. It also arranges so-called theme sessions for comprehensive treatment of selected issues. Continuous work on policy issues in the Nordic Council is conducted via five committees and four political party groups.

The Nordic Council's Secretariat is co-located in Copenhagen with the Secretariat of the Nordic Council of Ministers. There are also small Secretariats to the national delegations located in the Nordic Parliaments.

6.1.2 The Nordic Council of Ministers

The Nordic Council of Ministers, formed in 1971, is the forum for Nordic governmental co-operation. It submits proposals for co-operation between governments of the five Nordic countries to the Nordic Council, implements the council's recommendations, and reports on the outcome.

Overall responsibility for the Nordic Council of Ministers lies with the respective Prime Ministers. In practice, responsibility is delegated to the Ministers for Nordic Co-operation (MR-SAM) and to the Nordic Committee for Co-operation (NSK), which co-ordinates the day-to-day work of the official political Nordic co-operation.

The Nordic Council and the Nordic Council of Ministers operate in close co-operation with several international, regional and national organisations outside the Nordic countries.

The Adjacent Areas Programme, which is directed at the Baltic States, Russia and the Arctic area, has a high priority within Nordic co-operation.

Nordic cultural projects also represent an area of major focus, which presents a broad view of Nordic art and culture outside the Nordic countries. The objective is to create an image of Nordic culture in the international arena and create a new network within the cultural sector.

6.2 Evaluator

6.2.1 NyX – forum for arts and business

NyX is the official Danish arts & business organisation and was established in 2002 on an initiative by the Ministries of Culture and Economics. NyX is a non-profit and private institution and works to establish and maintain collaborations between companies, artists and cultural institutions in general. NyX is a forum for exchanges between the cultural and corporate sector in the areas of partnerships, sponsorships and employees and is a centre that gathers and communicates knowledge about the experience economy.

6.2.2 Rui Hassenkam Serzedelo

Rui Hassenkam Serzedelo holds a master's degree in Cultural Management from France, (2000). He was responsible for an evaluation of the cultural aspects of the European Voluntary Service (European Commission 1999 -2000) and has been project manager (performance, classical music and literature), fundraiser as well as Images of Asia coordinator for Aarhus Festival 2001-2003. Presently, he works as a guest teacher at the Centre for Tourism and Culture Management, Copenhagen Business School.

6.3 Table of Activities

Date	Place	Activity	Key contacts
January			
	Norden Balkan	Launch of NIFCAs Residencies Programme - Dead line 27.2. Selection will be announced in April/May	Nordic Institute for Contemporary Art - NIFCA, Mitro Kaurinkoski residencies@nifca.org www.nifca.org
February			
9 – 10	Sarajevo	Nordisk Panorama at Sarajevo Winter Festival	Filmkontakt Nord, Karolina Lidin karolina@filmkontakt.dk www.filmkontakt.com
29	Belgrade	Screening of films from Nordisk Panorama at Akademija 28 Cinema	Filmkontakt Nord, Karolina Lidin karolina@filmkontakt.dk www.filmkontakt.com BalkanKult, Ana Krstic ana@balkankult.org www.balkankult.org
March			
7 – 11	Novi Sad, Remake	Research trip of Trekantsområdet delegation to Vojvodina, Croatia and Bosnia and Herzegovina to plan jobswop projects	Trekanten Region, Karsten Rimmer Larsen kri@trekantomraadet.dk BalkanKult, Ana Krstic ana@balkankult.org www.balkankult.org , Institute for Culture of Vojvodina, Dusan Vujicic zkvojvodina@nscable.net
24	Kikinda, /Vojvodina/ - Osjek /Croatia/ Mostar /Bosnia and Herzegovina/		
4 – 9	Malmö	Workshop with students and professors from Sarajevo, Tampere and Malmö	School of Arts and Communication, Malmö University, Kathrine Winkelhorn kathrine.winkelhorn@k3.mah.se , arto.koskinen@tamk.fi , Zehra Kreho xkreho@yahoo.com , Zijad Mehic, zijad-m@bih.net.ba , www.webzone.k3.mah.se/projects/transit
11 – 18	Belgrade	Discussions on the theme "Citizens without Boundaries"	Ingrid Rasch iris.iris@home.se kristina.kujundic@eunet.yu
April			
30 March – 4 April	Belgrade	Nordisk Panorama Screenings at the Belgrade Documentary and Short Film Festival	Filmkontakt Nord, Karolina Lidin karolina@filmkontakt.dk www.filmkontakt.dk Belgrade Documentary and Short Film Festival Nikola Lorencin, lorencin@eunet.yu
29 April – 5 May	Belgrade	How to send a Message Workshop at Student Culture House and in cooperation with EXPEDITIA / Montenegro	NIFCA, tomas.traskman@nifca.org Milica Tomic dogmatic@eunet.yu Student Culture House, Stevan Vukovic skcart@bitsyu.net stevan-vukovic@yahoo.com Expeditia, Milica Lopovic mildred@verat.net

Date	Place	Activity	Key contacts
May			
1 – 7	Belgrade, Sarajevo, Zagreb, Podgorica	Literature 15 Nordic writers visit	Svenska Institutet, Helen Sigeland helen.sigeland@si.se
1	Belgrade	Press conference and readings Centre for Cultural Decontamination	
2 – 3	Belgrade	Readings/meetings Centre for Cultural Decontamination	
4 – 6	Sarajevo, Zagreb, Podgorica	The group splits into three groups and visit Sarajevo, Zagreb and Podgorica. Readings and meetings: Zagreb/ Durieux Publishers, Sarajevo/ Omnibus Publishing House, Podgorica/ Arts Magazine	
3 – 7	Belgrade	Visit of Kari Laine, director of Arts Council of Lapland to discuss future cooperation	Arts Council of Lapland, Kari Laine kari.laine@arts.lap.fi BalkanKult, Ana Krstic ana@balkankult.org www.balkankult.org
9 – 16	Malmö	KUNO project /2 - Students and professors from Copenhagen, Malmö. Helsinki, Sarajevo, Tirana and Zagreb Workshop organised by Malmö Academy of Fine Arts and Rooseum	Finnish Academy of Fine Arts, Mika Hannula mhannula@kuva.fi Museum of Contemporary Art, Belgrade Branko Dimitrijevic, branko@msub.org.yu Split Academy, Dan Oki danoki@xs4all.nl Academy of Fine Art, Sarajevo Lejla Hodzic lejla@bezbeli.com Tirana Biennale, Edi Muka edimuka@movingculture.org Academy of Fine Art, Skopje, Suzana Milevska suzanamilevska@yahoo.com Kosovo Art Academy, Mehmet Behluli mehmet_behluli@hotmail.com lene.crone@rooseum.se
6 – 23	Copenhagen	Danish Film Institute showing 13-15 feature films from West Balkans - Films to be screened later on in Oslo/ and Helsinki / Love & Anarchy – Festival	Danish Film Institute, Jesper Andersen jespera@dfi.dk www.dfi.dk
17 – 18	Belgrade	Jo Strømgren Kompani Presents "The Department" and holds two workshops as a pilot project in relation to NordScen's dance project in the autumn.	Tine Rude, tine@jskompani.no www.jskompany.no www.nordscen.org
21 – 22	Skopje National Theatre	Jo Strømgren Kompani	Tine Rude, tine@jskompani.no www.jskompany.no
24 – 25	Sarajevo	Steering Committee meeting	

Date	Place	Activity	Key contacts
July			
26 July – 8 August	Ohrid Macedonia	Ohrid Summer Festival - Orchestra with young musicians from Balkan and Norden (16- 20 musicians) Director: Bojan Sudjic	NOMUS, Anders Beyer, nordic.sounds@nomus.org Ohrid Summer Festival, Zoran Strezovski zoranol@yahoo.com www.ohridsummer.com.mk Jovanka Visekruna vanakult@EUnet.yu
9	Belgrade	NORBAL performing in the framework of BELEF Festival in Belgrade City Council	NOMUS, Anders Beyer, nordic.sounds@nomus.org www.ohridsummer.com.mk ARTLINK, Jovanka Visekruna vanakult@EUnet.yu www.artlink.org.yu
August			
26 – 30	Motovun Croatia	Motovun Film Festival – Nordic feature films	Danish Film Institute, Jesper Andersen jespera@dfi.dk www.dfi.dk
September			
13 – 26	Trekanten region /Denmark/ Spring 2005 Novi Sad, Remake Mitrovica, Kikinda /Vojvodina/ - Osjek /Croatia/ – Mostar /Bosnia and Herzegovina/	Job swop projects	Trekanten region, Karsten Rimmer Larsen krl@trekantomraadet.dk BalkanKult, Ana Krstic ana@balkankult.org www.balkankult.org Institute for Culture of Vojvodina Dusan Vujcic zkvoivodina@nscable.net
13 – 22	Helsinki	Job swop - Jelena Perac (Museum of Applied and Fine Arts-Belgrade) visit to Finnish Museum of Photography	BalkanKult, Ana Krstic ana@balkankult.org , www.balkankult.org
8 – 25	Belgrade	How to End A Message Exhibition	Milica Tomic dogmatic@eunet.yu
14 – 20	Majdanpek Serbia and Montenegro	Participation of Carolina Vallejo (Denmark) and Samuel Valkeapää (Finland) in MajdanArt 2004 - goldsmith colony	BalkanKult, Ana Krstic ana@balkankult.org , www.balkankult.org
17 – 22	Visby, Got- land /Sweden/	Seminar for translators	Svenska Institutet, Helen Sigeland helen.sigeland@si.se
23 – 28	Reykjavik	Nordisk Panorama Documentaries and short films from the Balkans	Filmkontakt Nord, Karolina Lidin karolina@filmkontakt.dk
29 – 30	Copenhagen	Screening of documentaries and short films from the Balkans at Danish Film Institute	Danish Film Institute, Jesper Andersen jespera@dfi.dk www.dfi.dk BalkanKult, Ana Krstic ana@balkankult.org www.balkankult.org
	Malmö, Sarajevo, Tampere	Film production	Kathrine Winkelhorn, winkelhorn@mail.dk
23 – 26	Gothenburg	Book Fair	Helen Sigeland, helen.sigeland@si.se

Date	Place	Activity	Key contacts
October			
10 – 17	Zagreb	KUNO – project 3 - Students and professors from Stockholm, Malmö Bergen, Reykjavik, Pristine, Belgrade and Zagreb. Organised by Academy of Fine Zagreb Arts and WHW	Mika Hannula, mhannula@kuva.fi
25	Belgrade	Music Festival – Composers Platform	
November			
5 – 14	Belgrade, Zagreb, Skopje	Workshops in each city with dancers and choreographers from the Nordic and the Balkan region. The events also includes various guests and performances	NordScen, Anne-Sofie Ericsson ae@nordscen.org BIT- teatergarasjen sven@bit-teatergarasjen.no , Dansstationen torsten.shenlaer@dansstationen.nu Kiasma virve.sutinen@kiasma.fi Cenpi miucic@yubc.net CDU cdu@zamir.net PAC Multimedia
10 – 14	Odense /Denmark/	Music Harvest 2004 Contemporary Music Composers and ensembles from Balkan	Per Erland Rasmussen, Carl Nielsen Academy of Music in Odense pererland@mail.dk ARTLINK, Jovanka Visekruna vanakult@eunet.yu www.artlink.org.yu
17 – 21	Zagreb	World Music Festival NEBO Mari Boine Ensemble Traditional Saami Music	NOMUS, Anders Beyer nordic.sounds@nomus.org www.nomus.org - NEBO FEST, Ana Janjatovic – Zorica, nebo@nebofest.zagreb.com www.nebofestzagreb.com
December			
	Malmö, Sarajevo, Tampere	Finishing the films	Kathrine Winkelhorn winkelhorn@mail.dk

6.4. Templates

6.4.1 Questionnaire #1

Name of the project:

1. What is the overall aim of the project?
2. What are the primary objectives of the project?
3. In an over-all assessment, to which extent, will the activities of the project support the objectives in the table below. Please describe this by means of distributing 100 units among the following objectives. Give the objective, in which you place the most importance, the most units.

Mobility	Units
Multi-lateral Participation	Units
Artistic Relevance	Units
Network	Units
Future Co-operations: Balkan - Nordic	Units
Other Objectives; such as:	Units
Total	100 units

4. Please list four concrete activities of your project in the table below. Estimate the results of activities in relation to the objectives mentioned above. (Each activity can have more than one mark).

Activities	Mobility	Multi. Particip.	Artistic Relevan.	Netw.	Co-op.	Other
1.						
2.						
3.						
4.						

5. Please list those elements of the activities, which support the expected objectives mentioned above. By elements we mean e.g. project management, artistic content, marketing etc.

6. What specific incident, statement or experience would, at the end of the project, make you feel that the project had been a success?

7. Please name the primary target group of the project.

Age

- 0–25
- 26–40
- 41–

8. What is the background of the participants of the project? Please mark by means of numbers 1-5 in order of importance.

(1=most important, 5=least important)

- Students
- Established artists
- Young professionals
- Academics
- Critics

8.1. What relevance do you believe the project will have for the participants? Please mark by means of numbers 1-5 in order of importance.

(1=most important, 5=least important)

- Intercultural dialogue
- Mutual understanding
- Political perspective
- Artistic input
- Field or brand relevance

9. Please name the countries from West Balkan that are to participate in the project.

10. Please mark the Nordic countries that are involved in the project.

- Finland
- Iceland
- Sweden
- Norway
- Denmark

11. How can your project increase the knowledge of and interest in the Nordic model for regional co-operations in the participants from Balkan?

12. How are cultural differences in concepts, approaches and practises as well as biases and myths being dealt with?

13. What kind of communication problems could arise and how would they be solved?

14. What kind of input is there from the Balkan organisers?

15. In what way do the priorities of the Balkan organisers differ from yours?

6.4.2 Questionnaire #2

Project title:

1. To what extent has your project supported the objectives below?
 Please distribute 100 units in the table among the mentioned objectives.
 Give the most units to the objective, in which you place most importance.
 See example.

(example)

Objectives	Units	Units
Artistic relevance (exchange & learning)		30
Intercultural dialogue		10
Multi-lateral Nordic participation		5
Multi-lateral Balkan participation		5
Networking with Nordic countries		20
Networking within the Balkans		20
Mobility between Nordic countries and Balkan		0
Mobility within the Balkans		0
Future co-operations with Nordic countries		10
Future co-operations within the Balkans		0
Other:		0
Other:		0
Total	100	100

2. Please list the specific activities in your project that have contributed to meeting the objectives below?
 For example: (activities relating to specific project mentioned).

Objectives	Activities
Artistic relevance	
Intercultural dialogue	
Networking Nordic	
Networking Balkan	
Mobility Nordic	
Mobility Balkan	
Collaboration Nordic	
Collaboration Balkan	
Other:	

3. In what specific ways has this project been successful?
 Remembering that in the first questionnaire, you claimed that an indicator of success would be "...". Is this statement still in accordance with your beliefs?

4.a. What kind of communication problems and/or differences in approaches on the organisational level did arise and how did you deal with them?

- 4.b. Are you aware of any intercultural difficulties and/or misunderstandings that the participants may have experienced? If so, how were they solved?
- 5. How did the input or influence of your Balkan partners have an effect on your approach and project management?
- 6. If you had to start all over again, what would you do differently?
- 7. To your knowledge how far along are the participants with further exchanges and networking?
- 8. Based on your objectives and the results obtained, what challenges remain?

6.4.3 Switch #1 Questionnaire participants

1. Name:

1.a. Email:

1.b. Telephone:

2. Nationality/country:

3. Profession/Field:

4. Age & Gender.

___ years old Male Female

5. Please mark the events, in which you expect to participate.

Belgrade	
Sarajevo	
Zagreb	
Podgorica	

6. Please describe your background, any previous experiences with exchange and intercultural projects and how you got involved in this project.

7. What order of importance do the following objectives have for you in relation to this project?

Please distribute 100 units in the table among the mentioned objectives. Give the objective, in which you place most importance, the most units. See example.

(example)

Objectives	Units	Units
Artistic relevance (exchange & learning)		30
Intercultural dialogue		10
Multi-lateral Nordic participation		5
Multi-lateral Balkan participation		5
Networking with Nordic countries		20
Networking within the Balkans		20
Mobility between Nordic countries and Balkan		0
Mobility within the Balkans		0
Future co-operations with Nordic countries		10
Future co-operations within the Balkans		0
Other:		0
Other:		0
Total	100	100

8. Please mark to which extent the literature events have contributed to bringing you closer to the mentioned objectives. Please use a smiley (poor/regular/good) for each objective and specify any other objectives you may want to refer to in the last rows.

Objectives	Poor	Regular	Good
Artistic relevance	☹	☺	☺
Intercultural dialogue	☹	☺	☺
Networking Nordic	☹	☺	☺
Networking Balkan	☹	☺	☺
Mobility Nordic	☹	☺	☺
Mobility Balkan	☹	☺	☺
Cooperation Nordic	☹	☺	☺
Cooperation Balkan	☹	☺	☺
Other:	☹	☺	☺

8.a. Please list the specific activities, which have been determining for a high score on the objectives, that you have marked "good". For example: Films/panels/readings/meetings/debates/informal talks.

9. Please name a specific happening, experience or moment during the programme that has contributed to the mentioned objectives and to the success of the event.

10. Your suggestions, if any, as to how things could be done better.

11. Do you have plans in terms of networking and future co-operations? What are your next steps?

6.4.4 Switch #1 Interview coordinator/partner

- How much influence did you have on the concept and the design of the literature programme in Zagreb?
- How much of a need is there for such an exchange project? Does it fill in a gap, open up for new possibilities or reflect top down agendas?
- What were your initial aims and priorities?
- In what ways did the programme turn out to be different from your initial intentions/plans?
- How was the selection of the Croatian writers made and how representative are they of the variety of contemporary expressions in your literature?
- What were your expectations for the outcome and how did the immediate results differ from that?
- In your opinion, how good was the selection of Nordic writers in terms of quality, variety, and contemporary?
- In what ways were meetings with Croatian publishers, editors, writers association significant for the Nordic writers?
- In what way do you believe the writers are in a better position now than before they started the exchange, in terms of professional perspectives? (Nordic/Croatian)
- Did you get any feedback from the Nordic/Croatian writers which points towards new openings, possibilities?
- What would a more multi-lateral participation have meant to you?
- How important is it for you to cooperate with other Nordic/Balkan organisers & managers in the field of literature?
- What communication, co-ordination and management difficulties did you meet?
- What kind of intercultural difficulties, misunderstandings or obstacles did arise, if any?
- What are the major obstacles to artistic cooperation within the Balkans?

6.4.5 Switch #1 Interview writers

- How was the project presented to you?
- What do you know about the overall aims?
- What is your motive for joining the initiative?
- What are your expectations?
- How much is there of a need for this project?
- Does it fill in a gap or does it open up for unexplored possibilities?

- Are the participating writers representative of the different contemporary literary expressions in both Nordic and Balkan societies? Are they relevant in terms of intercultural dialogue?
- What kind of intercultural difficulties, misunderstandings or obstacles would jeopardize the existing motivation for networking and further co-operation between Nordic and Balkan and within Balkan?
- Are there any aspects in the design or organisation of the events that has been different from the framework you are used to, that could reflect the Nordic presence/participation, and that somehow contributes to some of the overall objectives?
- In what way would the Balkan organisers/coordinators be helpful in the frame of future project development and international Nordic-Balkan collaborations?
- Specific for *Switch*: The relevance of the readings and the panels in terms of mutual understanding and establishing common artistic grounds.
- How has the form inspired you?

6.4.6 *Switch #2 Questionnaire participants*

1. Name:

1.a. Email:

1.b. Telephone:

2. Nationality/country:

3. Profession/Field:

4. Age & Gender.

___ years old

Male

Female

5. Please mark the events, in which you have participated.

Belgrade	
Sarajevo	
Zagreb	
Podgorica	
Stockholm	
Göteborg	

6. Please describe your background, any previous experiences with exchange and intercultural projects and how you got involved in this project.

7. What order of importance do the following objectives have for you in relation to this project?

Please distribute 100 units in the table among the mentioned objectives. Give the objective, in which you place most importance, the most units. See example.

(example)

Objectives	Units	Units
Artistic relevance (exchange & learning)		30
Intercultural dialogue		10
Multi-lateral Nordic participation		5
Multi-lateral Balkan participation		5
Networking with Nordic countries		20
Networking within the Balkans		20
Mobility between Nordic countries and Balkan		0
Mobility within the Balkans		0
Future co-operations with Nordic countries		10
Future co-operations within the Balkans		0
Other:		0
Other:		0
Total	100	100

8. Please mark to which extent Switch #1 and #2 have contributed to bringing you closer to the mentioned objectives.

Please use a smiley (poor/regular/good) for each objective and specify any other objectives you may want to refer to in the last rows.

Objectives	Poor	Regular	Good
Artistic relevance	☹	☺	☺
Intercultural dialogue	☹	☺	☺
Networking Nordic	☹	☺	☺
Networking Balkan	☹	☺	☺
Mobility Nordic	☹	☺	☺
Mobility Balkan	☹	☺	☺
Cooperation Nordic	☹	☺	☺
Cooperation Balkan	☹	☺	☺
Other:	☹	☺	☺

8.a. Please list the specific activities in both Switch # and #2, which have been determining for a high score on the objectives, that you have marked "good". For example: Films/panels/readings/meetings/seminars/debates/informal talks. Please be specific about the place (ex. Zagreb, Stockholm, etc...)

9. Please name a specific happening, experience or moment during Switch #1 and/or #2 that contributed to the mentioned objectives and to the success of the event.

10. Specific feedback on Stockholm and Göteborg, especially meeting Switch #1 participants again

11. Your suggestions, if any, as to how things could be done differently.

12. How far have you got with networking and co-operations with other Switch participants? What are your next steps? What else is needed?

6.4. 7 Switch #2 Interview coordinator/partner

- What are your aims and priorities and what results do you expect?
- How much influence did you have on the design and development of the projects? Have existing networks and initiatives within the Balkans been considered?
- How important is it for you to cooperate with other Nordic/Balkan organisers & managers, and what communication, co-ordination and management difficulties have you met so far?
- How needed is the project, its meetings and panels? Is there a real need for an intercultural literature exchange? Does it fill in a gap or does it open up for unexplored possibilities?
- Are the participating writers representative of the different contemporary literary expressions in both Nordic and Balkan societies? How has the selection been made?
- In what ways are the events relevant for the participants (artistically, intercultural dialogue, networking, future co-operations)?
- What kind of intercultural difficulties, misunderstandings or obstacles would you attribute to the lack of motivation for networking and further co-operation between Nordic and Balkan and within Balkan?
- What is the relevance of the event in terms of further project development and ownership?
- Would you be interested in planning and managing future projects, in further co-operations with the Nordic countries?
- Do you have any ideas in mind and have they come out of your involvement in the present projects?

Beograd/Switch #001:

- What is the relevance of focusing on the differences between north and south as well as the role of Diasporas in the panels?
- Audience participation?
- What about Macedonia and Albania?

6.4.8 Switch #2 Interview translator

- How well did the seminar work for you and in general? (Strengths and weaknesses)
- Please comment on the different parts/activities:
Lectures/Workshops/Discussions/Readings
- How useful was it to meet the writers and other translators?
- In what ways has the seminar contributed to improving your abilities, approach, possibilities as a translator? Could you imagine further networking and/or cooperation as a result of the gathering in Visby?
- From your point of view, in what ways does the seminar correspond to the overall objectives of the literature project and artistic exchanges between Nordic and Balkan?
- Any suggestions as to how things could be done differently

6.4.9 Speak up! Malmö Questionnaire participants

1. Name:

1.a. Email:

1.b. Telephone:

2. Nationality/country:

3. Age & Gender.

___ Years old Male Female

4. Please describe your background, any previous experiences with exchange and intercultural projects and how you got involved in this workshop.

5. What order of importance do the following objectives have for you in relation to this project? Please distribute 100 units in the table among the mentioned objectives. Give the objective that is most important for you, the most units. See example.

(Example)

Objectives	Units	Units
Artistic relevance (exchange & learning)		30
Intercultural dialogue		10
Multi-lateral Nordic participation		5
Multi-lateral Balkan participation		5
Networking with Nordic countries		20
Networking within the Balkans		20
Mobility between Nordic countries and the Balkans		0
Mobility within the Balkans		0
Future collaborations with Nordic countries		10
Future collaborations within the Balkans		0
Other:		0
Total	100	100

6. Please mark to which extent the workshop has contributed to bringing you closer to the mentioned objectives. Please use a smiley (poor/regular/good) for each objective and specify any other objective in the last rows.

Objectives	Poor	Regular	Good
Artistic relevance	☹	☺	☺
Intercultural dialogue	☹	☺	☺
Networking Nordic	☹	☺	☺
Networking Balkan	☹	☺	☺
Mobility Nordic	☹	☺	☺
Mobility Balkan	☹	☺	☺
Cooperation Nordic	☹	☺	☺
Cooperation Balkan	☹	☺	☺
Other:	☹	☺	☺

6.a. Please list, for each objective that you have marked "good", the specific activities that have been determining for that result.

For example: Individual presentations, Common discussions based on presentations, Group discussions, Presentation of comments and proposals, Lectures, Visits to other institutions, Informal talks, others

Objectives	Activities
Artistic relevance	
Intercultural dialogue	
Networking Nordic	
Networking Balkan	
Mobility Nordic	
Mobility Balkan	
Collaboration Nordic	
Collaboration Balkan	
Other	

7. Please name specific happenings, experiences or moments during the week that for you have contributed to the success of the event and opened up for new perspectives.

8. What kind of intercultural difficulties, misunderstandings or confrontations did you experience? How were they solved?

9. What role have the Academy co-ordinators played before and during the workshop? How well has that worked?

10. In what ways have you experienced the Nordic influence on the design, the dynamics and the organisation of the workshop?

11. Your suggestions, if any, as to how things could be done better.

12. Do you have plans in terms of networking and future collaborations?
What are your next steps?

6.4.10 Speak up! Malmö Interview coordinator

Selection

- What criteria and which procedure did you follow for the selection of the students?
- Have you planned any presentation/feedback/debriefing of the workshop to those who weren't selected?
- Your opinion on the general selection, representation from other academies, and the fact that there is a new selection for every workshop

Coordinating role

- Do you have any previous experience in this kind of collaboration with other academies or fine arts institutions?
- What kind of contact/communication have you had with Mika Hannula and how much influence did you have on the project design?
- What has your role for your students been all along?
- Your opinion on the Rooseum leaders coordination of the workshop
- The efficiency and use of deliberations and decisions taken by all academy coordinators regarding changes in the workshop?
- General considerations regarding cooperation with other coordinators

Expectations and results

- What were the aims and priorities?
- How did the workshop go? Things that worked, things that didn't, successful changes, unexpected results?
- What you would change, do differently (that could be applied for the coming workshops)
- How do the aims and the outcome of the workshop relate to *NCM* priorities in terms of further mobility, networking, exchanges and collaborations among the students
- Has the Nordic model of cooperation in any way been evident to you, in the design, the communication, the coordination, and the objectives?
- How much pragmatism, feedback and grass root spirit has there been?

The participants

- How did you prepare them for the workshop?
- What were their expectations and what was at stake for them?

- How have they experienced the workshop? (positive and negative aspects) In general what were the most useful aspects for them?
- Your impressions of how they have they moved ahead, clarified important issues for them?
- What are the perspectives in terms of further contacts, networking, exchanges and collaborations for them now? Any concrete wishes or plans you know of?

6.4 11 Speak up! Malmö Interview art students

- How was the workshop presented to you?
- What do you know about the overall aims of the exchange?
- What is at stake for you?
- What are your expectations?
- How much is there of a need for this project?
- What new possibilities does it open up for?
- Are the participating students representative of the different contemporary expressions and currents in both Nordic and Balkan regions?
- In what ways are the presentations of the other students interesting?
- On what level does a dialogue take place between the participants?
- What sort of fruitful confrontations has there been?
- What kind of intercultural difficulties, misunderstandings or obstacles did you meet and how did you solve them?
- Are there any aspects in the concept, the design or the organisation of the events that is different from the framework you are used to that could reflect Nordic presence and influence?
- What do you think of the report of experience from and after the Belgrade workshop to you? How useful is it to you?
- In what ways has the workshop helped you to articulate your positions better?

6.4.12 Speak up! Zagreb Questionnaire participants

1. Name:
 - 1.a. Email:
 - 1.b. Telephone:
2. Nationality/country:
3. Age & Gender.

___ years old Male Female

4. Please describe your background, any previous experiences with exchange and intercultural projects and how you got involved in this workshop.

5. What order of importance do the following objectives have for you in relation to this project?

Please distribute 100 units in the table among the mentioned objectives. Give the objective that is most important for you, the most units. See example.

(example)

Objectives	Units	Units
Artistic relevance (exchange & learning)		30
Intercultural dialogue		10
Multi-lateral Nordic participation		5
Multi-lateral Balkan participation		5
Networking with Nordic countries		20
Networking within the Balkans		20
Mobility between Nordic countries and the Balkans		0
Mobility within the Balkans		0
Future collaborations with Nordic countries		10
Future collaborations within the Balkans		0
Other:		0
Total	100	100

6. Please mark to which extent the workshop has contributed to bringing you closer to the mentioned objectives.

Please use a smiley (poor/regular/good) for each objective and specify any other objective in the last rows.

Objectives	Poor	Regular	Good
Artistic relevance	☹	☺	☺
Intercultural dialogue	☹	☺	☺
Networking Nordic	☹	☺	☺
Networking Balkan	☹	☺	☺
Mobility Nordic	☹	☺	☺
Mobility Balkan	☹	☺	☺
Cooperation Nordic	☹	☺	☺
Cooperation Balkan	☹	☺	☺
Other:	☹	☺	☺

6.a. Please list, for each objective that you have marked "good", the specific activities that have been determining for that result.

For example: Individual presentations, Common discussions based on presentations, Group discussions, Presentation of comments and proposals, Lectures, Visits to other institutions, Informal talks, others

Objectives	Activities
Artistic relevance	
Intercultural dialogue	
Networking Nordic	
Networking Balkan	
Mobility Nordic	
Mobility Balkan	
Collaboration Nordic	
Collaboration Balkan	
Other	

7. Please name specific happenings, experiences or moments during the week that for you have contributed to the success of the event and opened up for new perspectives.

8. What kind of intercultural difficulties, misunderstandings or confrontations did you experience? How were they solved?

9. What role have the Academy co-ordinators played before and during the workshop? How well has that worked?

10. In what ways have you experienced the Nordic influence on the design, the dynamics and the organisation of the workshop?

11. Your suggestions, if any, as to how things could be done better.

12. Do you have plans in terms of networking and future collaborations? What are your next steps?

6.4.13 Norbal Questionnaire participants

1. Name:

1.a. Email:

1.b. Telephone:

2. Nationality/country:

3. Age & Gender.

___ years old

Male

Female

4. Please describe your background, any previous experiences with exchange and intercultural projects and how you got involved in the Norbal project.

5. What order of importance do the following objectives have for you in relation to the Norbal project?

Please distribute 100 units in the table among the mentioned objectives. Give most units to the objective that is most important for you. See the example.

(example)

Objectives	Units	Units
Artistic relevance (exchange & learning)		30
Intercultural dialogue		10
Multi-lateral Nordic participation		5
Multi-lateral Balkan participation		5
Networking with Nordic countries		20
Networking within the Balkans		20
Mobility between Nordic countries and the Balkans		0
Mobility within the Balkans		0
Future collaborations with Nordic countries		10
Future collaborations within the Balkans		0
Other:		0
Total	100	100

6. Please mark to which extent the project has contributed to bringing you closer to the mentioned objectives.

Please use a smiley (poor/regular/good) for each objective and specify any other objective in the last rows.

Objectives	Poor	Regular	Good
Artistic relevance	☹	☺	☺
Intercultural dialogue	☹	☺	☺
Networking Nordic	☹	☺	☺
Networking Balkan	☹	☺	☺
Mobility Nordic	☹	☺	☺
Mobility Balkan	☹	☺	☺
Cooperation Nordic	☹	☺	☺
Cooperation Balkan	☹	☺	☺
Other:	☹	☺	☺

6.a. Please list, for each objective that you have marked "good", the specific activities that have been determining for that result.

For example: master classes, rehearsals, concerts, meetings, informal talks, sightseeing & trips, other activities or situations

Objectives	Activities
Artistic relevance	
Intercultural dialogue	
Networking Nordic	
Networking Balkan	
Mobility Nordic	
Mobility Balkan	
Collaboration Nordic	
Collaboration Balkan	
Other	

7.a. Which of your expectations have been fulfilled and which haven't ?

7.b. How did the differences in education, experience and artistic maturity affect you ?

7.c. What have you become aware of, learned, achieved ?

7.d. Please describe specific moments, happenings or experiences that, for you, have contributed to the success of the Norbal project.

8.a. What kind of intercultural difficulties, misunderstandings or confrontations did you experience ? How were they solved ?

8.b. Have you changed any of your preconceived ideas on other countries and cultures ? Please give an example

8.c. In what ways has meeting fellow musicians from neighbouring countries and another region been inspiring to you ?

9.a. What role have the project co-ordinators, the teacher and the conductor played before and during the project?

9.b. How well has that worked?

10.a. How has this project been different from previous involvement in international collaborations?

10.b. In what ways have you experienced the Nordic influence on the design, the dynamics and the organisation of the project?

11. Your suggestions, if any, as to how things could be done better. (selection, concert programme, activities, organisation)

12.a. Has this experience opened up for new personal and professional perspectives ?

12.b. Do you have plans in terms of networking and future collaborations?

12.c. What are your next steps?

6.4.14 *Norbal Interview coordinator*

- Have your aims and objectives been modified after change in programme?
- Have you reconsidered any aims and purposes after unfolding of project?
- Which of your expectations have been met and which haven't?
- How do you see the artistic co-ordinators' feedback compared to your own beliefs?
- How do you see the future of this collaboration and of the *Norbal* ensemble? What has been achieved and what are the challenges?

6.4.15 Norbal Interview partner

Do you have any previous experience in collaborating with Nordic institutions and/or artists? Within former Yugoslavia?

Coordinating role

- Describe shortly the planning and procedures you have been involved in?
- What kind of contact/communication have you had with Anders Beyer and how much influence you had on the project concept and design?
- General considerations regarding cooperation with other key persons (conductor, artistic co-ordinator, festival director, Nordic co-ordinator). Strengths and weaknesses.

Expectations and results

- What are your aims and priorities with the project?
- How important are multilateralism, artistic relevance, mobility, networking and transnational and regional collaborations to you? Please give an order and reasons.
- How do you feel the participants relate to these questions? What is at stake for them?
- In what ways is the Nordic model of cooperation evident in the concept, design, processes, communication and decision-making?

The participants

- What criteria and which procedure did you follow for the selection of the musicians?
- Have you planned any presentation/feedback/debriefing of the festival experience to other students?