



REGIONALNA PARTNERSTVA ZA INTERKULTURNU SARADNJU  
REGIONAL PARTNERSHIPS FOR INTERCULTURAL EXCHANGE  
Wolverhampton - Subotica - Osijek - Mostar



APRIL 2010.

# NEWSLETTER



LIGHT HOUSE

**LEAD APPLICANT:** Subotica – City Administration

**PARTNERS:** Association of Local Democracy Agencies – ALDA, Light House – Media Centre – Wolverhampton, UK, Local Democracy Agency Osijek, Local Democracy Agency Mostar, Local Democracy Agency Subotica

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## Introduction: Comparing history, practices and experiences of multicultural local communities



As the project activities are in progress, at this stage, it will be useful to deepen some aspects of the historic developments, the cultural patterns as well as some events which have taken place in the towns and in the territories involved in this action, not only from a minority-related point of view, but also from a broader comparative perspective. Some relevant historical facts and events could thus better and strengthen the understanding of the cultural and social backgrounds which are evolving and, in many cases, converging to

similar points at issue both in the Balkans and the EU. Even though having followed different patterns and given the particularity of each territory, the examples which we wish to highlight in this new edition of the newsletter should thus clarify how the issues of multiculturalism and the construction of an open society have run in parallel and how these matters have been attempted to be tackled and/or what kind of responses have been able to be produced by the Civil Society Organizations and Active Citizens. Evidently, these study cases are far from being exhaustive and represent only a little window to overview the above-mentioned issues. Nevertheless, they should anyhow constitute good examples of the type of activities which the project aims at enhancing and creating synergies with, as this is the very reason which gather together, for example, a town of the Western Midlands and one from the Vojvodina region and a fortiori which should enforce the cooperation within neighboring cities and territories in the Western Balkans.

THE VIEWS EXPRESSED IN THIS PUBLICATION DO NOT NECESSARILY REFLECT THE VIEWS OF THE EUROPEAN COMMISSION

## Wolverhampton: From the foundation of the Market Town to Contemporary urban cultural diversity

(Revisited extract from: "A brief history of Wolverhampton" by Tim Lambert)

The story of Wolverhampton begins in 985 when a Saxon lady named Wulfruna was given land at 'Heanton' and she founded a Minster church. The settlement by the monastery grew larger and during the time its name changed to Wulfruna's Heanton and later to Wolverhampton. In 1258, Wolverhampton was granted the right to hold markets and fairs. In the middle ages, fairs



were essentially markets, but they were held only once a year and they attracted buyers and sellers from far. From that time onwards, Wolverhampton started to shape as a small market town. In the same period, industry in Wolverhampton was basically based on weaving wool. Through the centuries little changed in the town's structure, although it suffered in 1590 a severe fire which destroyed many parts of the urban environment. It suffered another disastrous fire in 1696, which again harmed the town.

In the 18th century Wolverhampton was on the

main road from London to Holyhead. As a result, many stagecoaches passed through the town and it grew larger and busier. However, from the late 18th century the industrial revolution transformed Wolverhampton from a market town into an important city. In fact, in 17th century Wolverhampton was noted for making steel buckles and sword hilts as well as for its steel jewellery.

The industry expanded rapidly during the 18th century. Other important productions in fact were lockmaking and from the late 18th century japanning (making enamel for nick-nacks, such as snuff boxes). The first canal opened in 1772. Canals helped the industrial development of the city by making it easier to move goods and raw materials to and from the town. By 1750, Wolverhampton had a population of about 7,500 and, by 1801, it was over 12,000. For the standards of the time, Wolverhampton was quite a large town. During the 19th century, Wolverhampton's economy boomed. It was famous for locks and iron goods of all kinds. In 1859, the Great Western Railway opened a factory for making and repairing locomotives. As a result, it soon became a major employer in the town.

From the late 19th century onwards, it had also been set up an important industry making bicycles. There were a number of improvements for Wolverhampton in the 19th century: the first public library opened in 1869 and the first public park opened in 1881 and in 1884 Wolverhampton gained an art gallery. In addition, in 1821 a dispensary where the poor could obtain free medicines opened and finally in 1849 a hospital opened in town. In 1848, the local government was reformed and Wolverhampton gained a mayor and corporation in recognition of its growing size and importance. In the early 20th century, the city continued to prosper and in 1938 a Civic Hall was built. Wolverhampton suffered some bombing raids in 1941-42, although it was bombed far less heavily than neighboring towns. In 1901, the population was nearly 95,000. Soon after the war, by 1951, the population of Wolverhampton was 162,000.

## The process of an increasing cultural diversity

The 1950s and 1960s were years of prosperity for the town, as for the rest of Britain, as a result, immigrants from all over the world started to flow. Unfortunately, the 1970s manufacturing industry declined rapidly and the decline continued through the 1980s and 1990s, nevertheless the town continued to grow demographically. Nowadays, the population of Wolverhampton is 248,000, the 27% of which belongs to ethnic minorities, a figure which is higher than the UK average. Wolverhampton is currently an ethnically diverse city, with nearly a quarter (24.6%) of the population being of black or minority ethnic origin and 22.2% of residents classifying themselves as non-white. In the 2001

Census, the largest non-white category of the citizens declared themselves being Indian (12.3%), which compared with a West Midlands average of 6.2% and an England and Wales average of 2.1% is again impressive. Wolverhampton's multi-cultural nature is reflected in an above-average level of non-Christian religions (13.6% of people, compared with 5.5% for England and Wales), with the particularity of the Sikhs accounting for 7.6% of Wolverhampton's population and constituting the fourth largest Sikh community in England and Wales. Apart from this last particularity, it goes without saying that all city life reflects the above-described main streams.

More info available at:

[www.wolverhampton.gov.uk](http://www.wolverhampton.gov.uk)

[www.localhistory.scit.wlv.ac.uk](http://www.localhistory.scit.wlv.ac.uk)

[www.regionalicc.net/partners/wolverhampton](http://www.regionalicc.net/partners/wolverhampton)

## Light House: Wolverhampton's Media Center

In the aforementioned explained context, the Light House Media Centre could not be out of these dynamics, as this polity aims at increasing the enjoyment and understanding of technologically-based media, in particular film, video, photography and new media and to emphasise their importance to the cultural, social and economic life of the town, the West Midlands and further afield. The formal opening of Light House took place on 16 March 1987 by the Mayor of Wolverhampton, Councillor Bishan Dass, although activities had already taken place since the August of 1986. The programme

### Information about our gallery spaces and how to exhibit at Light House:

Light House has two gallery spaces and a café bar dedicated to showing photography.



Dedicated to bringing you the best in critically engaged documentary photography from mid-career and established photographers. Submit a Proposal for the Main Gallery. Exhibitions in the Main Gallery are supported by funding from the Arts Council.

guide for that period included, amongst other activities, courses in video production, seasons of science fiction films, an exhibition India and Independence marking the 40th anniversary of India's freedom from British rule and a conference about Black film making. Today Light House inhabits larger, partly-purpose-built accommodation, is an independent company and employs the equivalent of 17 full time staff. There are still production courses, new exhibitions, films, educational activities, conferences and events. In addition, there are two major annual festivals and a myriad of activities that develop and support the growing creative industries in the City and Region. The emphasis is still on giving opportunities for active involvement for everyone. Light House has held to its original mission, increasing the enjoyment and understanding of different media forms and using them for the benefit of the people of Wolverhampton and beyond. Along the way there has been support and encouragement from very many individuals and organisations. With their continued support, Light House will play an increasingly important part in the social, cultural and economic life of the City and the wider region into the future. Within this project, the technical support and the realisation of the series of documentaries "Ethnicity and Diversity in the Balkans" is in charge of this organisation.

# LOCAL DEMOCRACY AGENCY

APRIL 2010.

## Media Project within Regional Partnership for Intercultural Exchange

Filming, pre and post production of documentaries on multicultural practice and tradition in the local communities involved will be managed and coordinated by the Light House Media Center, Wolverhampton. Lighthouse Wolverhampton will shoot a documentary on



the process of the project, on intercultural and minorities' issues and on some events in the participating towns.

The idea is to produce some documentaries of approximately one hour that should illustrate the multicultural context of the communities. Some specific events will occur in Subotica, Mostar and Osijek. In fact, the Project Steering Committee has decided that the Partners need to define the events in advance in order to find a suitable occasion for the filming.

The Partners will need also to provide background information and inputs for the narrative part of the documentary and they could propose some specific problems that you wish to explore or contexts that need to be highlighted. Naturally, the filmmakers will act always with freedom of artistic expression. It has also been decided that the best language for the documentaries will be English in order to be also visible for a European public.

Nevertheless, translation will be of paramount importance as many people in the Balkans do not often understand English as native speakers and they obviously will have to be involved as target groups of the media action. The final event and an occasion for presenting the film will be in October 2010 in Brussels.



## Subotica: Engaging in a multicultural environment

Subotica (Serbian Cyrillic: Суботица, Hungarian: Szabadka) is a city and municipality in northern Serbia which as one of the most multiethnic cities in Serbia with a relatively large Hungarian presence. Likewise, today it is Serbia's fifth largest city and an important administrative center of the North Backa district. Once the second largest city in Serbia, contemporary Subotica is the second largest city of the Vojvodina region following Novi Sad with approximately 150.000 inhabitants. The town is situated not more than 10 kilometers to the border with Hungary and close to the ones of Croatia, Bosnia-Herzegovina and Rumania. The current population of Subotica is composed of Hungarians 38,50, Serbs 24,14%, Croats 11,24% and Bunjevac 10,95%. The remaining 17% are composed of Yugoslavs, Montenegrins, Roma, Albanians, Ruthenians and a few other nationalities. Most of the ethnic communities have a common centenarian history, while others are newcomers as refugees and displaced persons from war affected areas. This has created new challenges to learn skills of urban cultural interaction. Unfortunately, during the 90s, Subotica experienced an ethnic fragmentation. Politics instigated an increased ethnic distance between the different communities and the lack of opportunities for intercultural communication became more and more visible. In fact, the improving openness of the society in Serbia has impacted on this area making emerge the necessity of enhancing integration and diversity at the same time. The cultural aliveness of the town has been well represented by the various cultural activities which regularly take place in town such as theatre festivals, cinema festivals as well as events celebrating its long standing cultural diversity (see also newsletter n\*1). In this issue, we wish to highlight regular activities and events which take place in town in order to better the understanding of the challenges with whom the town is faced. Website: [www.subotica.rs](http://www.subotica.rs)

## Practicing journalism, practicing for intercultural dialogue and tolerance: Subotica Youth Magazine 5+

5+ is the title of first and the only multilingual (Serbian, Hungarian, Croat) monthly magazine for secondary school students in Vojvodina. The title itself means that the best grade – five – sometimes may be even better



thus implying an extracurricular activity and a plus in addition to excellent performance, knowledge and personal attainment of a student.

In fact, the texts in this monthly magazine are published both in Serbian, Hungarian and Croat language by the secondary school students from Subotica who wish to practice journalism and write their own views and comments on various events, cultural happenings organized in the city and to discuss issues relevant for youth culture, or sub-culture as they tend to name it.

The project was launched in 2008 as a publication with the aim at promoting different cultural values and identities. In writing about topics related to high schools students' everyday life and about urban culture, this hard-working and successful team of students and teachers are contributing to improved intercultural understanding and promotion of learning the language of the social environment. Knowing the languages in official use in a multicultural community such as Subotica, has become an asset, or a real plus to the competencies required for their professional development and future careers.

The involvement of the students is very important since the number of high school students in Subotica amounts to 6000. The main objective of the locally supported project 5+ is to encourage and master the art of creating and publishing newspapers through a series of creative workshops, lectures and field activities with secondary school students. The team of students, who are actually the tenants of the secondary school dormitory, since most of them are from different towns from Vojvodina region, have different professional ambitions. But their overall aim is to cherish good communication across different linguistic identities, learn the language of their neighbours. The project itself, which enjoys the support of the City Council, will help recognize the talent of future journalists, writers, critics, and photographers.

The publisher of newspapers 5+ is the secondary school student centre in Subotica, whose Director is Mr. Robert Đivanović, while the founder and editor-in-chief is Boris Cupać. The coordinators of the journalistic section are Oliver Uscumlic and Karolina Pap Bartos and Margaret Tomo who are also helping in the process of editing and publication design. In addition, a group of young professional journalists is also helping in making the texts, reports on school events, commentaries. They are Tatjana Mandić Takacs, Renata Tapai, Dragan Rokvic, Branislav Kollár and Sinisa Zelen, a truly multicultural team in action.



НАРОДНО ПОЗОРИШТЕ  
NARODNO KAZALIŠTE  
NÉPSZÍNHÁZ  
SUBOTICA

## The role of the theatre in Subotica

Interview with Ms. Ljubica Ristovski, Director of the National Theatre of Subotica and Mr. Urbán András, Director of the play "Banovic Strahinja"



In November 2009, the European Commission has published its Serbia Report where it has been clearly stated that Serbia has made great progresses in the field of culture. With regard to this point, Subotica constitutes a valuable example of this statement representing one of the most active cultural spots in the whole country. In fact, besides others, an International Theatre Festival for Children (<http://www.lufestsubotica.net>) and a contemporary Theatre Festival called "Desire" ([www.desirefestival.eu](http://www.desirefestival.eu)) are regularly held in town. In addition, various initiatives concerning cinema take also place every year. Within these patterns, the events of the National Theater has driven our attention, in particular a play, called Banovic Strahinja, which has recently been held. This occasion has represented an opportunity to put under the lights both the cultural activities and the context related to this sector of culture. This is the very reason of the interview to our kind guest of this issue who we wish to introduce you.

Ms. Ljubica Ristovski has a long-standing history as a Director of the National Theatre of Subotica and she teaches marketing of cultural events at the University of Belgrade. Her role as a theatre director has constituted a premium point of observation of the social dynamic occurring in the territory. More information about the National Theatre is available at: [www.suteatar.org](http://www.suteatar.org)

Mr. András Urbán was born in 1970 in a little town of Montenegro. After finishing the secondary school and complying with the compulsory military service, he graduated from the Artistic Academy of Újvidék, faculty of drama, theatre directing, in the class of Vlatko Gilić. As a university student he studied movie and theater direction and in the same time he has worked as a director in the Theater of Szabadka. In the first half of the nineties, he interrupted his studies, and left the theatrical work for several years. After five years he continued with his studies in the class of the director Boro Drašković, he graduated with excellent results in 2000. At that time, he started directing at the Kosztolányi Dezső Theater, but he also worked on performances in the Urbán András Company which is supported by the MASZK association. Meanwhile, he had the opportunity to perform in Bulgaria and Romania and he also went for a grand tour to Japan. Website: [www.urbandr.com](http://www.urbandr.com)

### First of all, I would like to ask you about the importance of the theatre in Subotica.

**Ljubica Ristovski:** The theatre tradition in Subotica has a long-standing life. In fact, from the time in which Subotica was under the Austro Hungarian Empire, passing through the Yugoslavian time, Subotica has enjoyed the presence of the theatre and a general cultural aliveness as well. It is thus one of the most important cultural institutions of a relatively small town as Subotica. In addition, there is not only the national theatre but also the Kosztolányi Dezső one with whom we collaborate. The plays are conducted both in Hungarian and Serbian and maybe in the near future in Croatian and they are always subtitled in the one of these two main languages. We could say that the activities related to the theatre constitute one of the breathing lungs of Subotica.

### Which type of public is the most affectionate to the theatre?

**L.R.:** Our most affectionate playgoers are definitely young people, let's say between 20 and 30, nevertheless, our plays have been followed at an average of the 85 per cent of our capacity. We can thus gather an array of categories of public. I would like to use the term middle class, even though it is not appropriate as the economic transition is still undergoing. Let's say that we attract the "intellectual" middle class.

### I was curious of understanding if you perceive any kind of social role in the very context of the town.

**L.R.:** Even Though Subotica can be defined as a multicultural town and notwithstanding the fact that the town and the region has not been extremely hit by the well known events of the 90s, it is impossible to avoid to mentioned the social consequences of that time. In fact, a sort of social fragmentation has occurred especially among young generations which have been used to remain closed in their immediate circles belonging mainly to their nationality, experiencing the division rather than the cohesion of the society. In this sense, there is a strong need to act in the social tissue of the town in order to restore the intercultural and interactive climate which the Subotica has already experienced for centuries.

### How about the management of the theatre? Which difficulties do you encounter?

**L.R.:** Well, first of all the location. The old theatre is now under restoration, as a result we are now using the space of the cinema Jadran. The old theatre needed to be closed

for security reason as well. In addition we try to plan the season with an annual budget, which is granted both by the Vojvodina region and by the Municipality and we often try to foster the tie with the public by involving it in the life of the theatre. Nevertheless, as above-mentioned, the economic troubles are unavoidably reflected in many aspects of our work.

## The Banovic Strahinja play

The root of the word "Strah" has changed over the centuries. Despite the current meaning of the word "fear", it is claimed that in ancient times it could mean "protection" as well. It was also believed that the word could have had magic effects on children and it could have removed from them the evil spirits who had influenced their actions. "Strah" in a broader sense has also been used as the equivalent of the term "god fear" or "pious" in the adjective form.



In fact, Strahinja Banovic or Strahinjić Ban (Serbian: Бановић Страхиња) is a mythical Serbian national hero from the late 14th century who ruled a small land in Kosovo prior to the well known battle of Kosovo in which the Ottoman empire stabilized its dominion in the Balkans. The poem tells us that he was married to Anđelija, daughter of Jug Bogdan and she was kidnapped by Ottoman vassal Vlah Alija after the Turks have ravaged his fort. Strahinja asked Jug Bogdan if he and his brothers-in-law (the Jugovići) could rescue her, but Jug Bogdan refused since

Andelija had slept with the Turk and thus she brought great shame to the family. He sought for her in the Goleč Mountains, where Vlah Alija was stationed. He finally found him and killed him. Afterwards, Strahinja stood in front of his wife's brothers and told them that he had forgiven her. The punishment for adulterers had in fact traditionally been the death by decapitation no matter if she committed adultery by consensus or rape. This ancient traditional novel has been revisited by Borislav Mihajlovic (1922-97) and it constitutes one of his most brilliant legacies of its work as a writer and literary critic. Banovic Strahinja has been thus transformed the already modern meaning of the novel in a contemporary drama in which traditions, gender relationships and family ties are at center of the play. In fact, "this individualistic revolt against authority and a man who needs to protect himself from the brutal attacks of social conventions and history is evidently at the center of the scene". As above-mentioned, Mr. Urbán Andrés has been the director of the play which has recently taken place at the national Theatre of Subotica. The great success of the event has thus reawaken and highlighted the interest on the cultural grassroots and the current challenges of the town.

### First of all, what are the artistic values of the drama, in your opinion?

**Andrés Urbán:** We have to precise that the play is extracted by the poem as one of the legacies of Mihajlovic. Both the novel and the drama nevertheless transcend time and the space. In fact, the core of the drama is played around the polarity of the society rather around the historical context. Banovic chooses a different approach to life values acting against his social constraints.

### Is there any precise impact, message or provocation that you have been willing to transmit to the public?

**A.U:** Actually, I hate this kind of questions, nonetheless I can say for sure that the very intention has been of talking of our society here and now. The polarization of the society is definitely one of the main themes of the play. It is clear that the theatre could not avoid being provocative and/or communicating. Thus we state that stimulating an insight on these kinds of dynamics was one of the aims of the representation.

### How about the issue of multiculturalism?

**A.U:** I do not like to talk about this theme as a primary issue. For example, I run the so-called "Hungarian" Theatre, which everybody knows as Lifka (a Serbian word, A/N). I have chosen the Banovic Strahinja for its artistic content, in spite of the cultural tradition to whom it belongs. The Banovic Strahinja will be played at the Sterea Theatre In Novi Sad in May and it will have already won a prize, it has been a valuable work and its core meaning is actually universal.

### Let's talk about the city of Subotica, it is quite clear that the theatre has a valuable place in the city's life.

**A.U:** Well, apart from the National Theatre and the Kosztolányi Dezső, there is another recently set up event: the Desire festival. In fact, last year it has started as a regular event that has involved regional and international professionals coming from far and neighbour countries. The festival is focused on a contemporary style of theatre in which, for example, the play could be mute as well. Every year we choose a theme which is correlated with the performances. This year the theme chosen has been "West" and next year it will probably be "North-South". Dance theatre and workshops are included in this set of activities as well as corollary ones such as concerts and nightlife events.

## Mostar: a story of divided city History of a bridge, History of a Town

Since the end of the wider war in 1995, great progress is being made in the reconstruction of the city of Mostar and particular relevance has been given to the famous bridge over the Neretva river. Over 15 million dollars have been spent on restoration. A monumental project to rebuild the Old Bridge to the original design and to restore the surrounding structures and historic neighborhoods was initiated in 1999 and mostly completed by Spring 2004. A grand opening was held on July 23, 2004 under heavy security. In parallel with the restoration of the Old Bridge, the Aga Khan Trust for Culture (AKTC) and the World Monuments Fund (WMF) undertook a five-year long restoration and rehabilitation effort for historic part of Mostar. Realizing early on that the reconstruction of the bridge without an in-depth rehabilitation of the surrounding historic neighborhoods would be devoid of context and meaning, they shaped the programme to establish a framework of urban conservation schemes and individual restoration projects that would help regenerate the most significant areas of historic Mostar and particularly the urban tissue around the Old Bridge. The project also resulted in the establishment of the "Stari Grad Agency", which has an important role in overseeing the ongoing implementation of the conservation plans as well as operating and maintaining a series of historic buildings and promoting Mostar as a cultural and tourist destination. The official inauguration of the Stari Grad Agency coincided with the opening ceremony of the Bridge. In July 2005, UNESCO finally inscribed the Old Bridge and its closest vicinity onto the World Heritage List. Obviously, the material reconstruction of the town goes along with the recovering of the social tissues which has been heavily hit during the 90s. The two organized ones under described are valuable examples of this process.

More info at: [www.whc.unesco.org/en/list/946](http://www.whc.unesco.org/en/list/946)

## Activities of the Association of the Croat Artistic Cultural Organizations – UHKUD

The UNKUD Association of Mostar Summer is one of the most active organisations in town that aims at enhancing the understanding and the beauty of folkloristic traditions, as well as fostering citizens participation in the life of the city. This year has been particularly flourishing for this organisation, as seminars for the Associations' leaders and the fifth exhibition of the naive arts Mostar are the two new upcoming activities. In addition, it will support the organisation of:

- ▶ The "15th Word competition of the children fine arts" on the topic "Who am I" and on the sub-topic "Habit wear of my people", announced by the "Youth Gallery of Celje" which has already gathered 65 countries from all over the world and 3.865 fine arts works exhibited.

- ▶ The International Folklore Congress "Traditional Culture – Regional Integration band". Participants are coming from Bulgaria, Albania, Italy, Serbia, Montenegro, Croatia and Bosnia and Herzegovina.

### Activities of the Youth Cultural Center "Abrašević"

OKC (Youth Cultural Center) Abrašević continues the tradition of the Art-Cultural Association Abrašević as a cultural synonym of the City of Mostar. After the war, Abrašević has been established as the association of several civil society associations and informal artistic groups. Every year it organizes more than 100 different cultural programs as the theatre performances, cinema film projections, poetic events and concerts. Currently the Youth Center "Abrašević" has the following activities:



- ▶ AbrašMedia Center: Internet radio, news portal, TV show "AbrásMedia Zurnal";
- ▶ AbArt Production: Artistic group engaged in modern art and exhibitions;
- ▶ Program management: Organization of the concerts, poetry, cinema and theatre performances;
- ▶ Info Center: Peer to peer education on reproductive health;
- ▶ Zelena Glava/Green head: AA spot for the promotion ecology and sports.

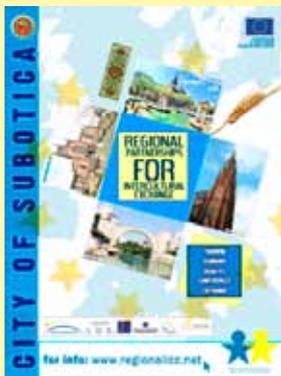
During this year Abrašević organized a review of the francophone film and concerts of several music groups from the Western Balkans and Europe. Besides the concert in the near future, Abrašević will organize a review of Turkish and German films, the "AbArt Festival" and it is currently launching a the TV program "AbrásMedia Zurnal" for a local broadcaster.

Web sites:

[www.okcabrasevic.org](http://www.okcabrasevic.org), [www.abrasmedia.info](http://www.abrasmedia.info)  
[www.radio.abrasmedia.info](http://www.radio.abrasmedia.info)

## Project activities in progress...

### Second meeting of the steering Group, Intercultural exchange and Round Table 2-Osijek, Croatia, April 2009



As in the project design, the participants will represent local authorities, civil society and minority communities from the regional partner cities and they will participate in round tables. In this way, these thematic meetings will gather participants and serve as peer-to-peer meeting for exchange of views and establish follow-up action proposals. Naturally, as the project would work in progress, the previous experiences would have already increased the level of expertise as well as the acquaintance among the partners.

Thus, the Project second Steering Committee meeting will be held in Osijek, Croatia, on Friday 9th April 2010, in the premises of the Local Democracy Agency Osijek, (8b, Setaliste Franje Sepera). The Meeting will start at 10.00 and the Agenda includes:

- ▶ Introductory presentation on the activities implemented; evaluation of the training seminars, round table and study visits to Subotica. Preparations for narrative reporting prepared by Stanka Parac, Project Coordinator;
- ▶ Partners activity reports (LDA Subotica, LDA Osijek, LDA Mostar);
- ▶ Presentation of visibility actions and publications (web page, call for written contributions, newsletters, project publications);
- ▶ Presentation of the documentary film 1 background – in Croatia (Wolverhampton Light House Media Centre);
- ▶ Concluding session, recommendations and evaluation by Ms. Erika Kudlik, representative of Lead beneficiary.

Participants in the meeting are the representatives of:

1. City administration of Subotica: Ms. Erika Kudlik, City Councillor for international/regional co-operation, Ms. Melinda Kis Eres, LED Office Project Coordinator; Mr. Aleksandar Lovcanski, Mayor's Office;
2. ALDA: Ms. Stanka Parac, Partnership Support Manager, Ms. Biljana Zasova, Projects Coordinator;
3. Wolverhampton Light House Media Centre: Mr. Frank Challenger, Executive Manager, (other participant's name tbc);
4. LDA Subotica: Ms. Olga Perusic, Delegate, Ms. Marija Jonjev, Financial manager, Mr. Massimo Gobbato, Internee, Milan Bosnjak, Local coordinator;
5. LDA Mostar: Ms. Dzenana Dedic, Delegate, Maja Vejzovic, Local coordinator, Representative of the city administration (name tbc);
6. LDA Osijek: Mr. Miljenko Turniski, Delegate, Ms. Branka Turniski, Project coordinator, Ms. Kristina Babic, PR communication agency; other local representatives to be confirmed.

Relevant websites and info on LDA Osijek: [www.lda-osijek.hr](http://www.lda-osijek.hr), City of Osijek: [www.osijek.hr](http://www.osijek.hr), City of Osijek Tourist Board: [www.tzosijek.hr](http://www.tzosijek.hr)

### Call for Written Contributions on Good Local Practice in Intercultural Governance

The project partners announce an international call for contributions on "Good Local Practices in Intercultural Governance". Invited to submit the papers are LG experts, researchers, professionals, scholars or NGO practitioners from the Western Balkans and EU member states, members of the European intercultural Cities network or similar networks and associations of LG or NGO-s. The submitted papers should fall into the following categories, that coincide with the main thematic Chapters of the publication (Collection of Written Contributions), which will be published within this project. Selected papers will be published and presented at the international conference which will be held in the city of MOSTAR, Bosnia and Herzegovina, beginning of March 2011.

#### Thematic workshops of the conference will be:

- ▶ Implementing European diversity management standards within present local self-government systems in the Western Balkans: from multicultural coexistence to intercultural governance;
- ▶ Effective and responsive performances/service delivery of local self-governments in multiethnic/multicultural local communities; challenges and perspectives of decentralisation and democratic governance – comparative analyses and practice.
- ▶ Citizen participation in policy decision making at local level; implementing the concept of EU active citizenship; participation of ethnic minorities in local self-government; innovative tools and mechanisms of information/consultation/participation at local level;
- ▶ Cherishing cultural identities and preservation of minority cultural heritage at local level; intercultural education and understanding – local policy measures;
- ▶ Regional / cross-border co-operation and networking; exchange of best local practices in intercultural governance as a tool for improved dialogue and post-conflict reconciliation; exploring the possibilities for follow-up actions and networking.

#### Deadline for submission of papers: 1st June 2010

The contributions (written in English, Bosnian, Croat or Serbian, 6-10 pages in Microsoft Word format, 1,5 spaced, Times New Roman 12) should be sent electronically to: [stanka.parac@aldaintranet.org](mailto:stanka.parac@aldaintranet.org) or [dasubotica@aldaintranet.org](mailto:dasubotica@aldaintranet.org).

The Selection Committee will notify the authors on the selected contributions not later than 1st July 2010.

For any further information please consult the web page: [www.regionalicc.net](http://www.regionalicc.net) and do not hesitate to contact the Project management team

