

B A L T I C

C E N T R E

for

W R I T E R S

and

T R A N S

L A T O R S

A N N U A L

R E P O R T

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ANNUAL REPORT 2012

FIND OUT what is the essence of BCWT's activity, its aims and goals, how BCWT is governed and managed. Read here about BCWT as a workplace and an international meeting point, about BCWT's networking and cooperation on the international, national and regional level. Browse through the Statistics to overview the tendencies and the international diversity of the BCWT and read a story about how a literary workshop at BCWT gets to and gets through. It is also a story about BCWT's daily life and how the bridges of knowledge and mutual understanding are being built.

CORE ACTIVITY

Baltic Centre for Writers and Translators was launched on the initiative of the writers and translators in the Baltic region and Scandinavia. Centre's core activity is to offer writers and translators stimulating environment. With residences as a starting point the centre creates links and networks across national borders and helping to strengthen freedom of expression and dissemination of knowledge and building bridges between different nationalities and cultures. In the same direction it serves other functions, such as seminars, conferences and literary events the centre organizes, both alone and in collaboration with national and international organizations. Writers and translators have a majority in the centre's board, which has representatives from both Sweden and other countries. Baltic Centre for Writers and Translators is a forum for international cultural exchange and interaction.

BACKGROUND

Baltic Centre for Writers and Translators was created in 1993, as a meeting point and workplace for writers and translators from the entire Baltic sea region; a tangible result of the 1992 Writers' and Translators' Cruise, »Baltic Waves«. Spring 1996 the Centre was adopted under the auspices of UNESCO with the right to use UNESCO's logo

AIMS

- stimulate the literary and cultural exchange between the countries around the Baltic sea, serve as a workplace and meeting point for writers and translators from the region
- actively work to promote the Centre as a site for cooperative projects, such as seminars, encounters and conferences compatible with the guidelines for BCWT
- support the creation of a reference library compatible with the guidelines for BCWT, as well as an information data base on the literatures of the region
- act as a promoter of formation and a source of inspiration in the cultural field in the Baltic sea region
- constantly seek new forms and partners for collaboration between writers and translators in the region, strengthen the cultural contacts giving priority the east–west aspect
- contribute to increase knowledge and exchanges between literatures and writers from the countries in the region

OVERVIEW

Since its establishment the centre that is located in the middle of the medieval Hansa city Visby welcomed more than 4000 writers and translators from all over the world. Counted in guest nights it means 60 000 and valued in books it means that not less than 3 000 titles have been worked on – written or translated – during 20 years of

BCWT's existence. The Centre has carried out 19 international poetry festivals, numerous translation workshops with different language constellations, have been host and co-organizer for UNESCO and Baltic Sea conferences and is an internationally recognised institution with long term well-developed cooperation in the Baltic Sea area, Scandinavia and Europe. BCWT is funded by the Swedish state and Region Gotland and has acquired significant support from the European Union and Nordic Council of Ministers. BCWT has been an international model for organisations all around the world and is considered as a unique cultural political investment in the Baltic Sea region.

MEMBERS

Of the non-profit organization BCWT are the Swedish Writers' Union, Gotland County Administration and Municipality of Gotland. The members appoint three representatives each to the Board of Representatives and nominate the Swedish members of the Board of the Baltic Centre.

REPRESENTATIVES

Gotland County: *Lena Kulander, Joakim Hansson, Louise Borgö*
Region Gotland: *Barbro Andersson, Mats Sundin, Carolyn Skantz.*
Deputies: *Eleonore Hemström, Bo Björkman, Eva Gahnström.*
Swedish Writers' Union: *Djordje Zarkovic, Katarina Kieri, Azar Mahloujian.*

Annual Meeting of the Representatives was held on 25 May.

BOARD OF THE BCWT

Is composed of a Chairman and six members and six deputies. The Chairman is appointed by the Representatives on the annual meeting and the Board internally appoints its Deputy Chairman. Of the Board's seven members, two are nominated by the Swedish

Writers' Union, two – by the County Administration of Gotland, of whom one represents the Gotland University College, one member is to be nominated by Region Gotland. The Baltic Writers Council nominate two members representing the foreign Writers' and Translators Unions for a two years' period.

MEMBERS OF THE BOARD

Lars Magnus Lahne, chairman, Gotland University College.

Robert Hall, Region Gotland.

Karin Fager January–May: /

Kicki Scheller, June–December: Gotland County

Peter Curman, Swedish Writers' Union.

Anders Bodegård, Swedish Writers' Union.

Tor Tveite, Norwegian Translators' Association,

Baltic Writers Council.

Hannu Niklander, Finish Writers Union, Baltic Writers' Council

Deputy: *Anna Hrdlicka*, Region Gotland

Deputy: *Lennart Edlund*, Gotland County

Deputy: *Peter Molin*. Gotland County

Deputy: *Ingela Bendt*, Swedish Writers' Union

Deputy: *René Vazquez Díaz*, Swedish Writers' Union

Deputy: *Mudite Treimane*, Estonian Writers' Union,

Baltic Writers' Council

Deputy: *Liutauras Degešys*, Lithuanian Writers' Union /

Baltic Writers' Council

MEETINGS OF THE BOARD

During the year 2012 the Board had four meetings in Visby
7 February – 25 May – 11 September – 7 December.

The meeting of the Representatives was held on 25 May.

BALTIC WRITERS' COUNCIL – BWC

BWC is an independent non-profit organisation which aims to support and inspire the Baltic Centre's activities, as well as to be a forum for discussion of matters of common interest, to stimulate activities in the cultural field and facilitate cooperation between the writers/translators in the Baltic Sea region. The BCWT is the headquarters for BWC, which nominates two members and two deputies to the BCWT's Board. The chairperson of the BWC is *Janina Orlov*.

BWC had its annual General Assembly at the BCWT 30–31 March.

THE OFFICE

has been open every week – day 8.30 a. m. – 4.30 p.m.

EMPLOYEES: *Lena Pasternak* – director

Patrik Muskos, managing assistant

Gladys Bascur, cleaning, Jan–October

Amanda Karlsson, cleaning, Oct–Dec

BCWT AS A WORKPLACE AND MEETING POINT – »BUILDING BRIDGES AND BREAKING BARRIERS«

CORE ACTIVITY

BCWT is a working place for writers and translators from the countries of the Baltic Sea region and Scandinavia, and if there is vacancy, from other countries. During 2012 the BCWT had 3441 guest nights and hosted 253 residing guests from 30 countries. Writers and translators stayed with a literary project of their own in average 2–5 weeks on a residence bursary, t. i. free of charge and with 24-hours full access to all BCWT's facilities. Furthermore, German Translation Fund, Swedish Writers' Fund, Swedish institute, Estonian Writers' Union, Finland Swedish Writers' Association, Norwegian Writers Union, Latvian Cultural Fund, et al granted a number of individual earmarked bursaries, meant for a working residency at the BCWT. Majority of 253 residing guests were writers, translators, though occasionally cultural administrators, publishers and other guests working in the literature field stayed in connection to a shorter project or meeting. BCWT served as a place for readings, Open Houses, film-screenings, meetings, talks, receptions, mingles, dinners and study visits. The house was occupied and at times full to the edge.

Promoting the BCWT as an international meeting place, the organization has put significant efforts into creating good working environment and welcoming conditions to develop professional and personal contacts and networking. Dinners, tea-hours, combined with talks and eventual presentations of work-in-progress contribute to deeper acquaintance with each other's writing, culture, backgrounds, experience. To inspire with extraordinary historical and natural richness of the island, to create more opportunities for international dialogue—on—road a lot of excursions in Visby and around Gotland were arranged for residing guests and participants of the projects. A number of presentations of the BCWT's activity were carried for booked and drop-in study visits to the BCWT's premises

STATISTICS 2012

253 guests from 30 countries staying 3441 Days

	GUESTS		DAYS		AVERAGE NO. DAYS/GUEST
Sweden	103	40,7%	956	27,8%	9
Finland	30	11,9%	446	13,0%	15
Norway	20	7,9%	362	10,5%	18
Lithuania	13	5,1%	246	7,1%	19
Germany	16	6,3%	219	6,4%	14
Denmark	12	4,7%	188	5,5%	16
Belarus	6	2,4%	157	4,6%	26
Estonia	5	2,0%	106	3,1%	21
France	6	2,4%	100	2,9%	17
UK	4	1,6%	79	2,3%	20
Poland	5	2,0%	66	1,9%	13
Russia	5	2,0%	56	1,6%	11
Iceland	2	0,8%	52	1,5%	26
Slovenia	2	0,8%	44	1,3%	22
Czech Republic	2	0,8%	43	1,2%	22
USA	2	0,8%	42	1,2%	21
Iran	2	0,8%	41	1,2%	21
Austria	1	0,4%	30	0,9%	30
Georgia	1	0,4%	30	0,9%	30
Spain	1	0,4%	30	0,9%	30
Mexico	5	2,0%	25	0,7%	5
Romania	1	0,4%	23	0,7%	23
Greece	1	0,4%	22	0,6%	22
Italy	1	0,4%	22	0,6%	22
Latvia	2	0,8%	18	0,5%	9
Hungary	1	0,4%	12	0,3%	12
Egypt	1	0,4%	9	0,3%	9
Palestine/Sweden	1	0,4%	7	0,2%	7
Colombia-Swed.	1	0,4%	5	0,1%	5
Iraq-Sweden	1	0,4%	5	0,1%	5
	253		3 441		14

PUBLIC PROGRAMMES, SEMINARS
MEETINGS

FÖRENINGENS NORDEN ANNUAL MEETING & THEME
EVENING 14 MARCH

BALTIC WRITERS' COUNCIL, GENERAL ASSEMBLY 30-31
MARCH

Representatives from 15 writers' and translators' organisations in the Baltic Sea region and Nordic countries discussed professional issues, cooperation and exchange information of actual situation withing the literary and cultural political field in their countries.

GOTLANDS BOOKFAIR AT ALMEDALEN LIBRARY 31 MARCH

Stand and a public reading together with Baltic Writers' Council
Read: *Karl Martin Sinijärv, Janina Orlov, Konsta* others

CONCERT AND TALK MED ZMITSER VAJTSIUSJKEVITJ,
POET AND MUSICIAN, AND STEFAN ERKSSON,
SWEDISH AMBASSADOR IN BELARUS 14 JUNE

As a result of the literary cooperation between Belarus and Sweden *Zmitser Vajtsiusjkevitj* presented also his new songs on translated to belorussian swedish poets, *Katarina Frostensson, Kristofer Leandroer* and *Kennet Klemets*

ALMEDAL POLITICIAN WEEK 3 - 9 JULY

Every year the first week in July Visby turns into a significant political forum. Representatives from the major political parties, associations, groups, non-governmental organizations arrange participate in talks, seminars, campaigns. Issues of culture and culture politics were brought up for broad discussions. BCWT hosted a number of leading politicians and culture administrators, arranged social gatherings and mingles.



MAN FROM EAST
WORKSHOP, 13–16 SEPTEMBER

THE MAN FROM THE EAST: PLAYWRIGHT WORKSHOP ABOUT
MASCULINITY IN THE POST-COMMUNISTIC SOCIETY AT
BALTIC CENTRE FOR WRITERS AND TRANSLATOR
IN VISBY, SWEDEN 13–16th OF SEPTEMBER

Partecipated *Magda Fertacz (Poland)*,
Anna Lina Hertzberg (Sweden), *Nino Suramelashvili (Georgia)*,
Ryma Uskevich (Byelorussia), *Vera Näsström (Sweden/Bulgaria)*
samt *Gabriele Labanauskaite (Lithuania)*.
Resume (further reading see Attachment)

During three days in September four playwrights and one dramaturg was having a workshop about *The Man from the East*. The goal of the workshop was to get to know each other and each others texts, to have discussion about the chosen topic as well as develop plays, written in advance, and to write some new material.

Another purpose was to extend female knowledge about male society. The idea was to give a possibility to compare your own predictions with others thereby and gain a deeper understanding of yourself and your own country.

The project is cooperation between and supported by Polish Institute, Bergbohm Culture Communication, Royal District Theatre in Tbilisi, New Art Forms in Vilnius, Baltic Centre for Writers and Translators and Region Gotland.

19 INTERNATIONAL
POETRY FESTIVAL
28–30 AUGUST

In cooperation with the Poetryfestival Bagdad Café, Stockholm, Almedalen Library and Klintehamn Library the Baltic Centre for Writers and Translators carried out the 19th International Poetry Festival on Gotland.

This year festival widened the East–West perspective with readings by the Mexican quintet *Maricela Guerrero, Óscar de Pablo, Minerva Reynosa, Paula Abramo and Alejandro Albarrán Polanco* together with Iranian poet *Leili Galehderan*, Iraqi born *Jasim Mohamed* and *Magnus William-Olsson* and *Lars Häger*



VICE VERSA

GERMAN/SWEDISH TRANSLATION WORKSHOP

2–6 DECEMBER

Together with Goethe Institut Stockholm and with support from Deutscher Übersetzerfonds, Swedish Arts Council and FILI, Baltic Centre for Writers and Translators arranged a week translation workshop in Visby, enabling participants to discuss their projects amongst peers and in a professional setting.

Translators worked with texts by Paul Celan, Tomas Bernhard, Juli Zehn, Liffner, Monica Fagerholm, Parland. Guest speakers talked about *Praxis of a literature agency* and »*Whether translation between German and Swedish possible or not*«

Participants:

TRANSLATORS: *Antje Sörensson, Björn Wirtjes, Christine Bredenkamp, Hanna Granz, Jan Erik Bornlid, Lars-Inge Nilsson, Ludvig Berggren, Nina Hoyer, Regine Elsässer*

WORKSHOP LEADERS: *Ulrika Wallenström, Klaus-Jürgen Liedtke*

REFERENDS: *Gudrun Hebel*, literary agent, *Berit Åberg*, publisher. *Helga Krook*, translator, poet and scholar

GOETHE-INSTITUT: *Heike Friesel*, director. *Stefan Pluschkat*, project administrator, support for translation

SPECIFIC RESIDENCE PROJECTS

Belarussian writers on month residencies at the BCWT with the financial support from SIDA

BCWT COOPERATION WITH SWEDISH WRITERS' UNION. *Irina Bogdanovich, Alena Ihnatsiuk, Pavel Kastiukevich, Marya Martysevich, Uladzimir Siuchykau*

Künsterhaus Lukas sent German writer *Björn Kern* to BCWT in Visby on month-long residency exchange BCWT – KÜNSTLERHAUS LUKAS in Aarenschoop Germany

Three bursary-holders selected and supported by German Translators' Fund. Part of the bursary is a subsidy to the BCWT, covering administration and lodging costs. BCWT – GERMAN TRANSLATORS FUND – Literarische Colloquium Berlin

LA FABRIQUE DES TRADUCTEURS – ÖVERSÄTTARSMEDJA. During 2012 BCWT joined the network and started preparatory work for Translation workshop that will take place in Autumn 2013. Within the network BCWT's immediate partner is Translation House Looren, with which BCWT is organizing ten weeks long translators training. The workshop is up to 72 percent funded by EU within the programme Long Life Learning.



NETWORKS

BCWT is a member of RECIT (*Réseau Européen des Centres Internationaux de Traducteurs littéraires*), Anna Lindh foundation, Nordic-Baltic Residence Circle, *La Fabrique européenne des traducteurs*

BCWT'S ACTIVITY IS FINANCED BY:

Swedish Arts Council
Region Gotland
Finland Swedish Writers' Union

Baltic Art Center, BAC
Nordic Culture Point
Network *Residency Circle* :
Nordic/Baltic residencies
Network *Kulturskaparna*
Publishing house *Natur och Kultur*
Dramalabbet in Stockholm
Swedish PEN
Almedal Politician Week
Swedish Embassy in Minsk, Belarus
Gotland University College
ICORN, international network
for cities of refuge
Poet and translator Li Li
European Commission / Education,
Audiovisual and Culture Executive
Agency recit (*Réseau Européen des Centres Internationaux de Traducteurs littéraires*)
International Translators' House
in Looren, Switzerland
Collège Européen des Traducteurs
Littéraires (Seneffe, Belgium)
Collège International des Traducteurs
Littéraire in Arles
The British Centre for Literary Translation
Vertalershuis / Translators' house
in Amsterdam
S:ta Maria Cathedral in Visby
Gotlands Radio
Litterär gestaltning, författarutbildning
i Göteborg
PA-kompaniet, ljus, ljud och produktion

PROJECTS AND BURSARIES WERE FUNDED BY:

SIDA
German Translation Fund
Kulturkapitaal (Estonian Culture Fund)

BCWT'S COOPERATION AND ACTIVE NETWORKING YEAR 2012

Swedish Arts Council
County Administration on Gotland
Region Gotland
Ventspils International Writers' and Translators' House
Estonian Writers' Union
Swedish Writers' Union
Baltic Writers' Council/
Östersjöns Författarråd
Kulturhuset in Stockholm
Creative Writing Courses in Fårösund / Hemse Folkhögskola
EU Parliament / members
Festival Bagdad Café in Stockholm
Goethe Institute in Stockholm
Pro Helvetia – Swiss Arts Council
Literarische Colloquium Berlin
Almedalsbiblioteket/ Almedal Library
Gotland County Library
Fabrique Traducteurs
Visby International Centre for Composers

*Thank you from the BCWT's Board
to maintain and develop its activity the BCWT
is dependent on good contacts with institutions, organisations
and private persons in many countries.
In 2012 we received support from many old and new friends,
partners, both on and outside Gotland*

Many thanks to everybody!

Visby, May 2013

LARS MAGNUS LAHNE ANDERS BODEGÅRD

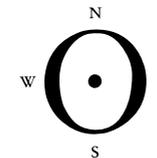
ROBERT HALL PETER CURMAN

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BALTIC CENTRE for WRITERS and TRANSLATORS

Story about one workshop at Baltic Centre for Writers and Translators



First day of workshop.
AnnaLina, Gabriele, Vera, Gaile
and *Nino* – all eager to start! (MA)

THE MAN FROM THE EAST: PLAYWRIGHT WORKSHOP ABOUT MASCULINITY IN THE POST-COMMUNISTIC SOCIETY AT BALTIC CENTRE FOR WRITERS AND TRANSLATOR IN VISBY, SWEDEN, 13 – 16TH OF SEPTEMBER 2012.

RESUME. During three days in September four playwrights and one dramaturge was having a workshop about *The Man from the East*. The goal of the workshop was to get to know each other and each others texts, to have discussion about the chosen topic as well as develop plays, written in advance, and to write some new material.

Another purpose was to extend female knowledge about male society. The idea was to give a possibility to compare your own predictions with others thereby and gain a deeper understanding of yourself and your own country.

The projects was indicating working in group and by democratic thinking constitute important pillars of building a network that we believe will last a long time to come. It was important to engage each other to develop as artists and as managers of each another's cultures. We are used to share our female experience with other women. This time we were curious to investigate the male experiences.

PREFACE. The main idea of the project *The Man from the East* was about the understanding of different kind of masculinity in post-communistic countries and how it can be expressed through dramatic text of six different voices. The project, starting in 2012, collects playwrights from Sweden and the post-communistic countries, Lithuania, Bulgaria, Georgia, Belarus, and Poland.

There are a lot of differences between the countries involved in

the project. They share a communistic past but each of them has a unique history of independence and movement of the equal rights.

At first we thought that our idea of writing a play about »masculinity in the post-Soviet society« would meet scepticism, but that was not the case. Immediately the people we asked to be involved came up with several ideas, together with memories from the past.

To name a project *The man from the East* is provocative. Very few people would call themselves people from the »east« and some would even be insulted. In nowadays people are a part of the European Union or NATO. But even if these countries have left the communistic times behind our goal was to investigate the leftovers of the Soviet times.

All participants are women. In the post communistic society women still do not feel equal to men. The possibility to participate in this project gave the playwrights a great chance to express and develop them as independent artists.

The playwrights *Gabriele Labanauskaite*, *Vera Näsström*, *Nino Suramelashvili*, *Ryma Uskevich* and *Magda Fertacz* were invited to Gotland by *AnnaLina* and *Emelie* who were both raised on this old island of mystery and history. Thanks to the hospitality of Baltic Centre of Writers and Translators this could come true.

(Unfortunately *Ryma* couldn't join since she got pregnant, and *Magda* needed to stay in Warsaw because of family circumstances.)

Bergbohm Culture Communications is head of the project and is financing it by the help of the Polish Institute in Stockholm, Region Gotland and dramALH. The project is also supported by New Art Forms in Vilnius and Royal District Theatre in Tbilisi.

BEFORE WORKSHOP. In December 2011 AnnaLina started to invite playwrights to join a project where the idea was to connect playwrights from post-communistic countries with the Swedish experiences of independency and manhood.

By the end of January each of the playwrights has to present an idea about what to write for the project. When AnnaLina and

Emelie agreed on the ideas and the playwrights were asked to write a synopsis. From this synopsis they had deadlines to write a first draft (13th of May) and a final draft (18th of June).

Since it was important for the project to involve all participants they were asked to be active in the discussion over internet and to give respond to each other. It was clarified that it is just as important to read and support each others text as writing your own.

We've been working exclusively in English (*Gabriele's* script has been translated by *Aivaras Mockus*). The other participants were offered professional translation but since some of them missed the deadline and changed their ideas, there was no time for it. AnnaLina and Gaile have been helping with translation.

During our workshop we are also using Russian as a second language since a majority of the participants know it by heart.

WORKSHOP IN VISBY

¶ MONDAY 10TH. Arrival of Nino, Gaile, AnnaLina and Gabriele. Gaile and AnnaLina came with the ferry. Nino was stuck in Tallinn but manage to arrive by plane to Gotland in the evening, together with Gabriele.

Everyone seems to be pleased with the accommodated of the Baltic Center, right above the dome and with the Baltic Sea as a pink curtain before bedtime. In the evening the staff of the Centre, Lena Pasternak and Patrik Muskos, is inviting for soup – together with people from Belarus, Denmark, Germany, Latvia and Finland.

¶ TUESDAY 11TH. Another guest at the Baltic Centre, *Uladzimir Siuczykau* from Belarus, is inviting everyone to share some lunch.

Two o'clock AnnaLina meet with Nino, Gaile and Gabriele. She takes them for a walk in Visby – in the steps of her childhood. The guided tour ends at AnnaLina's mother, with coffee and cinnamon buns.

Gotland is in a brilliant mood with happy and sunny weather.

In the evening Gaile and AnnaLina are making some last preparations for the workshop and Gabriele and Nino is working on their texts (both of them were coming up with new ideas before the workshop and wanted to share the new material).

¶ WEDNESDAY 12TH. Time on your own. And, could it be nicer? A room on your own, creative ideas and energy to write, nice weather, a city of history and as many buns as you can eat.

¶ THURSDAY 13TH. Vera is arriving and finally, all participants are here.

We meet in the main building of Baltic Centre. AnnaLina and Emelie starts with welcoming everyone to the project and to Visby. Some of us already met and some face are new. Everyone is making an introduction of themselves, playwrights and dramaturge from different countries with different experience of writing and collaborating.

After some physical morning exercise, initiated of Gabriele's memories from the Soviet school, we start with writing exercises. AnnaLina gives us some warming up questions; one of them is to tell the story about our names.

There's so many nice stories from this simple task, we get to know the family story of Vera's Turkish name (she don't know where it comes from), Gaile's name of a fish bird, Gabriele who's an angel from the forest (since her grandmother refused her father to name her from the devil), Nino who was named after a saint and AnnaLina's second name that means ant.

Finally before lunch we are asked to write down 3 things about our countries from: a female perspective, a post-communistic perspective and a male perspective.

Lunch is served at Birgitta's place. Zucchini soup with apple pie as dessert.

After lunch Gaile is leading a discussion about masculinity and ask us to share our different experiences. The topic is surrounded

by questions of money, the changes of independency, housewives, children, shortcut hair, car- and role models etc. It's interesting to hear about all different stories and opinions of masculinity. We end up in the conclusion that »The Man from the East« doesn't exist; there are no typical Man since all of us are different and unique. But what is this project about then?

Before leaving Gaile give us a new writing task. We are supposed to write a monologue about a man in one of the other country, 2 minutes long, for tomorrow.

Today's programme is over but there will be more time to talk. Tonight we're having dinner at Ulla's, the mother of AnnaLina, and one thing is sure – we will continue to talk!

¶ FRIDAY 14TH. The schedule of today is intense. Since we don't have so many days this is the only opportunity to discuss our texts. Somehow we manage to have good and fruitful discussion about all of them. We start the discussion together by reading the texts out loud.

First out is AnnaLina. She's representing the only country that is not post-communistic. Her text is about the Chernobyl-accident and what impact it had on people in Sweden and their understanding about the life beyond the iron curtains. The story is also about present Ukraine and about the clash of Swedish and post-communistic understanding. We talk about evil woman and nice men, about the physical and psychological forces of violence, and about good and bad radiation.

AnnaLina have made some wrong guesses about life in the Soviet Union and the others are helping her out with facts (you couldn't get jeans anywhere, even if you stood in a line for hours).

Next one is a text from Nino. Her text is about an old war veteran living in Tbilisi. He receives guests, first his grandson (who needs a place to live), then the manager of the veteran society together with a TV-crew (combining the good cause with a chance to gain more votes in the election to come). It's comical text with dark underlines.

When find it absurd in some ways Nina says that it reflects the daily life in Georgia those days. Soon there will be an election and things are turning upside down.

We discuss the differences of Sweden and Soviet countries. Someone says that communism was something invisible, something you could feel in there air. And there are still things that are not showing.

The third text is written by Gabriele. Actually she brought two text but we only have time to discuss one of them. Alaska, a play about a lesbian basket ball team, we leave for later.

Gabriele has started to write a play about Rimas, a Lithuanian man in his sixties. She follows him backwards in his life, starting from present life, then post-communistic era, independency, military services, school, and ends up with kindergarten. We meet characters from his life, colleagues, comrades, relatives, lovers.

Two important topics that come out of the discussion is how different people is adapting to independence, for good and bad, and how you live your life according to the system. We compare the life of communism with the life of social democracy.

Our last text for this workshop is Vera's. She moved from Bulgaria (People's Republic of Bulgaria) to Sweden when she was 8 and her play is made from memories of the communistic time. Vera has written two plays from the same topic, one is telling the history of communistic Bulgaria and the other tells the story about her father. We all agree on that the story about the father is more interesting, when we reading the text out loud we were all crying at one special point. In the play the girl was telling a story about how her father let her paint a big rabbit on the wall that she was delighted and wanted to show all her friends. Before she had a chance to meet her friends her father took the whole family in the car and started a lifelong journey to Sweden.

Today we drank a lot of coffee and ate more pastries from AnnaLina's mother (she's spoiling us!). It makes us hardworking and even if we're tired we are strong enough to share the task from yesterday. Nino has written a monologue about Bulgarian jokes,

Vera has written a monologue about a Lithuanian man talking with his wife about diapers, Gabriele has written a TV-interview with a Swedish man and AnnaLina has written a monologue about a Georgian man outside kindergarten.

Since we have the evening free, and will also have some time to work on our own in the morning, we are given a new task. This time we should write a monologue about the hero from our plays.

¶ SATURDAY 15TH. In the morning everyone works on their on, writing new text. When standing outside the house you can feel the energy through the walls.

At 11 we meet together with Emelie to talk about future plans. Everyone is satisfied with the arrangement of the meeting. The outcome of this workshop was bigger than intended. The playwrights were asked to write a text of 20 minutes and all of them have written full length plays. The work of these plays will continue and everyone will share their process with the others.

Everyone talks about the importance of meeting. The future plan is to meet five more times, one workshop in each of the participating countries. Next time will be in April 2012. During that workshop we will continue to discuss about the previous plays and also write a new piece all together (from the same topic).

In the autumn of 2013 we wish to have a workshop together with actors, to make a try out for the texts – including a staged reading or a performance.

After lunch at Birgitta's we continue with evaluation. The result can be seen bellow.

Finally it's time for the last supper. Before dinner we read the new monologue. It's strange how much can happen during one night! We are all very touch by the story of Vera's father, the main character of Gabriele's play Rimas tell us about his memories from the army, AnnaLina's hero is clarified as a Swedish communist dying of cancer and Nino's veteran might soon get married.

For next time we suggested to do an activity together that are

typical for men. While our food is boiling we start out with sauna (in Sweden it's a typical thing for men to have powerful discussion in there – without women). It's nice to relax and digest some of the impression.

Normally dinner should be the closing part of the workshop, but we are so eager to continue our discussion and our common work so we just keep on – into the middle of the night.

Then it's farewell. Vera, Gabriele and Gaile are leaving tomorrow. AnnaLina will stay for one more week and Nino for two weeks. It's not hard to say good bye, since we know we'll meet again. ✨

EVALUATION

All the participants were asked to answer some questions about the workshop. The result is presented bellow:

How was the contact/information with/from AnnaLina and Gaile before the workshop? (invitation to the project/information about homework, deadlines etc/ translations-issues)

- I think it was good. I received all the information I needed. I feel there were clear deadlines.
- Some text came too late so it was hard to have the time to prepare for discussions. Otherwise it was all well organized, I felt welcomed and well informed.
- Just perfect.
- Everything was very clear, I'm sorry if I sometimes was late.

What expectations did you have before the workshop?

- To have a workshop and to gather all of us.
- I didn't have any expectations. I was open to what's to come. I was hoping to get to know all participants and I did. The workshop ended up beyond my expectations.
- To come up with some new ideas, meet with friends and find new ones.
- To meet everybody and to start a new play.
- To meet with people that I like. To introduce a new text and be given respond. To gain lust for further writing.

How was the program of the workshop?

- It was a good balance for writing and discussing.
- I enjoyed the tome for writing and the discussions. Excellent!
- Busy but successful.

- Intense, but not exhausting – we had a good balance between working and eating.
- Good. Enough time for discussions and caretaking from everyone.

How was the accommodation at Baltic Centre?

- Perfect! We couldn't ask for something better.
- Very good. Nice tidy room, quiet. I appreciated the sheets and the towels. I loved the whole place and the scenery. I would love to come back.
- Perfect. The staff, Patrik and Lena left us alone and created an atmosphere of integrity that's really important for me as a writer.
- Perfect. Nice space, cosy surroundings.
- Perfect. Lot's of opportunity to meet in group and to prepare coffee and food, and also to be left alone in your own space.

Did the workshop change your opinion about the project (in what way)?

- The project itself Become more »real« and possible for the future.
- It gave me new energy. Also, it was nice getting to know new people.
- I think we need to clarify some details about how to continue etc.
- Yes. I hoped to work more on my own things (outside the project) but I could concentrate only to my writing. So it's wonderful to be fully enjoying what you are doing.
- Yes. I had a lot of new ideas about the topic and also about how to continue to work in this group of people.

Describe the »journey« of your text, how and why did you change your idea?

- I presented two texts, unsure of witch one to continue with. After the discussion it was clear to me witch one to go on with. I become more certain of my idea and my angle upon the topic.
- The task we were given also gave some more clues about the characters of my play.
- As it happened after new ideas comes in place of the old and kicks it out!
- Firstly I had one idea that I wrote a whole play from. Somehow I forgot about that one and wrote a new one on my way to Visby. Our meeting gave me clear idea about the structure. That's wonderful.
- At first I had one idea that I presented to the project. Lucky enough I didn't have the time to write it before I changed my idea to something else. This play was strengthen and clarified after our discussions.

How would you like the project to continue?

- To develop all the texts and have a public reading from them.
- Regular meetings and text sharing on the internet, psychical meetings and workshops twice a year. I would like to have support for my play continuously.
- Just as nice as this workshop was, in different countries if possible.
- Meeting, discussing the text regularly online.
- I want to continue to write and to meet again for further discussion. Hopefully that could be in all different countries of the participants.

Other remarks?

Everyone agreed on that the second best thing (after meeting each other) was to be invited to Birgitta Bergstén and Ulla Ragnarsson for lunch and dinner during the workshop. Lovely! They also agreed on the job work of dramaturge Gaile and producer Emelie, as well as the project manager AnnaLina.

WORKSHOP: EXTENDED VERSION

10 – 28TH OF SEPTEMBER

Nino Suramelashvili *from Georgia was invited for a residence at Baltic Centre of Writers and Translators. Bergbohm Culture Communication and dramALH was covering her cost with the intention to give Nino an opportunity to develop her artistic work. This is her words:*

»It was really good chance for me to be invited as a participant for the playwriting project MAN FROM THE EAST. Currently I do other job to earn for living so I don't have time for writing. For me main thing about this project is that I have a responsibility to WRITE together with a great wish to do it.

Together with the workshop I had three week residence at Baltic Centre for Writers and Translators. During this week I was able to go on working on new piece, which I had started in Georgia but never had enough time to develop it. I really hope to finish my second book here in Visby.«

THE IMPORTANCE OF MEETING

AnnaLina Hertzberg from Sweden has been the inventor of the idea of the project. She has also been the one searching, and finding, the collaborative playwrights. This is her words:

»My involvement in this project has reinforced my conviction about the importance of working with text in cooperation with and presence of the playwright. It has also deepened my interest in and knowledge of working internationally.

The project has given me the opportunity to work multilingual which yielded several lessons. It has meant a more demanding process in terms of expressing ourselves and to be understood, it has also required a greater endurance and curiosity about other cultures and artistic standards.

The workshop has convinced me, once again, how important it is to meet in real life. It shows the importance of trust and possibility to express you without stress for misunderstanding.

To meet people and to learn from different experiences is essential. In this project I have achieved the knowledge of working with people outside my own country and widen my perspective on ourselves and others. I develop my own artistic creativity by meeting others.«

TO BE CONTINUED . . .

The workshop surpassed all expectations. The project gained more texts than expected, all participants was given a challenge and developed from that. We all agreed on that the project need to continue and expand, with workshops, readings and a performance.

The topic of the project, masculinity in the post-communistic society, is interesting and important. And it needs to have bigger investigations. Questions of masculinity and church, alternative masculinities, masculinity and family questions want our attentions and our creativity.

The future plan is to build this network and to have workshops (in real life) two times a year, in different countries. The workshop includes the playwrights and the dramaturge. Separated from this there will be productions of readings and a performance.

The playwrights will continue to write their plays and keep on discussing the work on internet. Emelie and AnnaLina will continue to ask for support from collaborators, theatre, art institute, residence and embassies. They will expand the platform of the project and established the creative and artistic idea of it.

MEDIA

<http://sverigesradio.se/sida/sandningsarkiv.aspx?programid=55>
(interview with AnnaLina about the project in Swedish Radio)

http://www.polskainstitutet.se/mannen_fran_ost
(Polish Institute)

http://www.bcwt.org/servlet/GetDoc?meta_id=1361
(Baltic Centre of Writers and Translators)

<http://culturecommunications.se/aktuellacase>
(Bergbohm Culture Communication)

The participants have been giving reports on Facebook and Twitter. There have also been notices about the workshop in the local newspaper.

PARTICIPANTS

Playwrights *AnnaLina Hertzberg* (Sweden), *Gabriele Labanauskaite* (Lithuania), *Vera Näsström* (Sweden/Bulgaria), *Nino Suramelashvili* (Georgia) and dramaturge *Gaile Garnelyte* (Lithuania). Playwrights *Magda Fertacz* (Poland) and *Ryma Ushkevich* (Belarus) were attending to pre-work of the workshop but could by different reason not attend in Visby.

Other members: *Ulla Ragnarsson* and *Birgitta Bergstén* (making lunch and dinner), *Aivaras Mockus* (translator), *Uladzimir Siuczykau* (guest at BCWT), *Lena Pasternak* (director BCWT), *Patrik Muskos* (managing assisten BCWT), *Emelie Bergbohm* (producer)

(Photos by *Magnus Appelholm*, *Gaile Garnelyte*, *AnnaLina Hertzberg* and *Birgitta Bergstén*)

Emelie Bergbohm

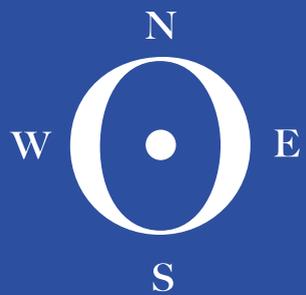
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