



BORDERLAND FOUNDATION
FACTUAL AND FINANCIAL REPORT
FOR 2014



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INTERNATIONAL CENTER FOR DIALOGUE IN KRASNOGRUDA

Founded in 2011, the International Center for Dialogue develops activities devoted to: education in the border regions, practices of building a good neighborhood in a multicultural environment, and cooperation and exchange of experience with partners from different countries. Following its mission, the Borderland Foundation conducts cultural, educational and artistic work with the local community creating its own workshop of integrative practices based on many years of daily work in a specific place and involving the whole community, from its youngest to the oldest members. Educational activities undertaken by the International Center for Dialogue are meant to offer a new disposition for citizens of the European community: on the one hand, they reclaim their place of residence, the „homeland” with which they fully identify, that they have regained and that they host for guests; on the other hand, they are creators of an open society, one full of respect to otherness, and capable of perceiving diversity as a value.

The International Center for Dialogue in Krasnogruda became an important destination on the cultural and tourist map of Poland. It is popular with the inhabitants of the region and attracts many visitors from Poland and abroad. The manor house holds a rich library with collections related to the borderlands of the cultures of the former Commonwealth. Since autumn of 2011, the Center has conducted intensive educational activities for young people living in the region and the whole of Poland. The workshops are connected with European heritage and the person





of Czesław Miłosz. The summer programme of the Center includes numerous tourist attractions: exhibitions, film screenings, concerts and other artistic events.

Two paths dominate the substantive activities of the International Center for Dialogue. One concerns local action: cultural, educational and artistic work with the local community on the basis of our own workshop of integrative practices developed over the years. The basis of this workshop is daily work in a particular place covering the whole of the community, from its youngest to its oldest members.

The second path represents activities of international scope, relating to the activities carried out in the multicultural regions of the world (Eastern Europe, the Balkans, the Caucasus, Western Europe, the United States of America, and Central Asia), which include creation and dissemination of new forms of art and intercultural education, training of leaders in these activities, and promotion of good practices in the field. The fruit of its activities in the field conducted over many years is the development of a network of institutions cooperating in the field of education based on artistic action, open to socially engaged activities.

Supplementing the Borderland's practices is the development of a new reflection in the field of the intercultural dialogue. An important area of the Foundation's activity broadening its range of influence is the publishing program (readers and promotional meetings with authors across the country), and participation in numerous symposia, debates and meetings in Poland and abroad.

All projects of the International Center for Dialogue are carried out in cooperation with the Center „Borderland – of arts, cultures, nations”.



„MEDEA-PONT”. THE TALES OF COEXISTENCE

„The Tales of Coexistence” is a journey into the memory of the borderlands, towards the place where man transcends himself, meets the Other, and tries to build a bridge. The bridge demands a sacrifice, and whether it will turn out a purifying or destructive sacrifice will depend on the acquisition of knowledge of the mysteries of the bridge’s construction, or on learning the most important skill in our life: the art of coexistence with the Other.

The tale that is to become the narrative background of the program is the ancient myth of Medea, the oldest tale, in European culture, of a meeting with the Other. The Argonauts’ voyage is the first European venture outside the *limes*, the boundaries, of the known world and a return to one’s homeland. A meeting with a different culture, the kingdom of Colchis enclosed in the world of its own values and traditions, is connected with the theft of the „Golden Fleece” – i.e. the treasure and mystery of an entire community. Medea, a Colchidian princess and sorceress, is seduced by love for the Other – Jason – and travels with the Argonauts to Greece to become the first „alien” in the archetypal memory of our civilization. This „meeting of cultures” fails in a tragic course of events: Medea, betrayed, does not agree on the „pragmatic” terms proposed to her by the Greeks and chooses the madness of rebellion and eventually murder. It is thus the first story of a “broken bridge.” We work today in modern Europe on building bridges as a symbol of a new paradigm of coexistence in a modern multicultural society. We never build the bridge from scratch, but, in a sense, rather rebuild it, aware that at its foundation lies the sacrifice made by Medea and all others in whose name she continues to appeal to us today. The contemporary reading of the myth still confronts us with the current questions concerning the art of coexistence with others, the risk of crossing – but also of blurring – boundaries, the clash of traditional values with modernity and globalization, the mystery of the „Golden Fleece” and its attractiveness to local communities, as well as the endangered community life and ethos of dialogue.

The „Medea-Pont” program was implemented between 25 June and 16 August 2014 and represented the initial phase of the process of building „The Tales of Coexistence”



by the „Borderland” team and cooperating with the artists. It is a result of the activities of over a dozen studios established in Krasnogruda and Sejny, whose activities are planned to continue for many years based on the commitment of the local inhabitants. Some of the works of art that comprise the program were developed with the creative participation of the studios. Participating in the Art Education Studios are inhabitants of Sejny, Giby, and villages in the neighborhood of Krasnogruda, first of all children and youth. Its year-round original program is implemented employing as its base the state-of-the-art complex of studios (in the buildings of the „Aviaries” with ceramics, painting and graphic studios, and the so-called „Outbuilding” adjusted to a wide range of artistic activities). The following Art Education Studios have been established:

The Word and Tale Studio – dedicated to two great archetypes, symbols of our culture, and concepts that have accompanied the Borderland’s work since the beginning: the Bridge and the Other – Alien. The Studio is conducted by Krzysztof Czyżewski and takes the form of workshops, seminars and lectures.

The Image and New Media Studio – invites those interested in contemporary visual technologies who, under the guidance of artists, can produce works from the „borderlands” of video art, visualization and document as well as photography and video, which in a modern way relate to the issues of otherness, bridges, borders, encounters, exclusion etc.

The Earth Studio – concentrates on the themes related to the „rhythms” of nature. Guided by its “Masters” (ethnologists, ornithologists, botanists, senior residents, herbalists, etc.), it explores the rituals and ceremonies connected with the Earth and the nature calendar: the four seasons. Their task is exploration of these threads in mythologies, local legends and oral traditions that are associated with the directly surrounding nature (trees, lake, herbs, animals, birds). The output of the Studios is meant to create an artistic „Map of the Earth” composed of the knowledge acquired during the project. The Studio is led by: Ksenija Konopek (older children), Marcin Siuchno – ornithologist (guest leader) and Iwona Zaborowska (younger children).

Weaving Studio – is based on systematic artistic work, inspired by the rich traditions of regional weaving – the double-warp fabrics and the so-called *sejpaki*. It is composed of a multigenerational group of participants (masters are also folk artists specializing in Lithuanian and Belarusian fabrics). The Studio is conducted by the visual artist and weaver Urszula Wasilewska.

The Deep Song Studio – refers to the rich tradition of regional song, Lithuanian, Belarusian, Jewish, Russian Old Believers’, as well as Polish songs. The Studio conducts workshops of singing with a repertoire associated with the liturgical and natural calendar. The Studio is conducted by Wojciech Szroeder.

The Mysteries of Childhood Studio – refers in its work to childhood. It collects concepts connected with cradle, home, and hearth (e.g. to grandparents, nannies’ lullabies, rhymes, bedtime, toys, secrets etc.). It also deals with the experience



of venturing outside home, the first steps in the world, and first contacts with otherness. The Studio takes the form of theatre workshops and is conducted by Bożena Szroeder, the director of children's theatre.

The Mask Studio – is an important element of work dealing with otherness. Its activities refer to the traditions of the ancient Greek theatre, but also to the local traditions of the Baltic nations. The Studio produces masks that become part of the set design and costumes for forthcoming spectacles: a collective work of art. The Studio is conducted by Wiesław Szumiński.

The Music of the Place Studio – is a project based on the search for a new sound of *sutartines* – traditional Lithuanian polyphonic songs from the Sejny environs. The idea behind the project is to compose a new musical sound basing on traditional songs. The sessions are conducted by experts in traditional music, ethnomusicologists, as well as young composers and instrumentalists from Poland and Lithuania. The project is based on workshops (instrumental, arrangement, composition and electroacoustic). The core and the basic team of the Music of the Places are Polish and Lithuanian youth from the vicinity of Sejny and Krasnogruda. The Studio is conducted by the musician Michał Moniuszko.





The Archaeology of Memory Studio – is co-created by high school youth. Their classes and workshops will be based on collecting stories about the place, meetings with witnesses of old times, conversation in the young people's families, and of remembering the old neighborhood. The whole will be recorded and documented. The Studio is conducted by Małgorzata Sporek-Czyżewska.

The Colchis Pantry Studio – refers to the world of folk medicine. It collects information on herbs and medicinal plants. The Studio is conducted by Mariola Mitros.

The Colchis Library Studio – is based on daily systematic work on creation, and thematic collecting of works referring to: Medea and the Argonauts, Ancient Greece, Colchis, Ancient Mysteries and Theater, Myth and Culture. It collects books, newspapers, photographs, press clippings, brochures, as well as audio and video recordings (footage of the meetings). It serves as a source of inspiration and is a store of knowledge facilitating the work of all Art Education Studios.

The leading topics of „Medea-Pont” in 2014 were incarnations of the Medea myth in contemporary culture and the problem of breaking/building bridges in the world of escalating cultural conflicts. The program's crowning event was the meeting titled „Miłosz. Connective Tissue”, organized on the 10th anniversary of the poet's death, presenting the poet's life, attitudes, and work as a constant struggle with the demons of xenophobia, in the name of building the ethos of the borderland. A very important part of the narrative was occupied by Ukraine, today one of the most tragic borderland areas in the world. The debates devoted to Ukraine posed the questions concerning bridge building within Ukrainian society, as well as bridges between Ukraine and Russia, and between Poland and Europe.

„The Tales of Coexistence” was inaugurated with a symposium on art, poetry, stories, music, smells and tastes: ”Three Women. The Metamorphoses of Medea's myth in Ovid and Picasso”, held at the White Synagogue in Sejny. It was repeated on Wednesdays and accompanied by a multimedia exhibition that could be seen every day. The White Synagogue was also the venue for concerts by the Sejny Theatre Klezmer Orchestra, and Camera Pro Classica, which played early music and operatic works referring to the myth of Medea. The Sejny Jazz Cooperative hosted workshops, concerts, and nighttime jam sessions of the Argonauts of the Music of the Place, exploring the musical journey towards new horizons and towards the return home. The Sejny Borderland House hosted an exhibition of old engravings, photographs, and postcards from the collections of the Documentation Center of Borderland Cultures titled „Life and Death of a Bridge”. The International Center for Dialogue in Krasnogruda hosted: Medea Cinema (screening masterpieces of film and opera, as well as films from the Film Collection of Borderland Tales), literary-musical „Song of Porcelain” Café (readings, debates, and on Sundays the concerts of „Ejbike Mame” (Klezmer Orchestra), as well as the Krasnogruda Colchis Pantry (local foods, herbal potions, fragrance oils).



THREE WOMEN. THE METAMORPHOSES OF MEDEA MYTH IN OVID AND PICASSO

A POLYPHONIC STORY INVOLVING POETRY, ART, MUSIC, SMELLS AND TASTES

Women: Małgorzata Sporek-Czyżewska, Bożena Szroeder, Teresa Witkowska

Script and Direction: Krzysztof Czyżewski

Art installation: Wiesław Szumiński, cooperation: Urszula Wasilewska

Music: Music of the Place – Michał Moniuszko, Kacper Szroeder

Pantry: Mariola Mitros

Lights: Wojciech Szroeder

Once upon a time there lived Medea, who fell in love with a stranger and left her homeland... Once upon a time there lived Argonauts, who under the leadership of Jason went beyond the boundaries of their world for the golden fleece... It is an ancient myth that thanks to its constant modifications and new incarnations in art, philosophy and literature has survived to our times, preserving the memory of the old bridge leading towards the Other and its destruction.





„Three Women” is a story of the metamorphoses of the myth of Medea written for voices of various arts and senses. Here meet the poet Ovid and the painter Pablo Picasso, book publisher Albert Skira and modern inhabitants of the borderlands looking for a binder for the world disintegrating into a multitude of opinions and distinct cultures. The story, accompanied by live music, is spun by three women, various emanations of the feminine element in the world of the patriarchal culture: the enamored wife and mother, the emancipated woman fighting for her rights, and the alien one, an immigrant and barbarian put to the test of life among others. And because the myth tells the story of a broken bridge, of betrayal and violation of the rights of hospitality, the woman’s face expresses anger, madness or revenge.



One day the White Synagogue in Sejny turns into a vibrant klezmer music place. On another, antiquity intertwines with the present, the three women flash by dark walls, and the audience follows close behind, inspired by the story of Medea, a woman of many faces. It turns out that the story of Medea and the Argonauts, though it happened thousands years ago, is not a dead myth, but, in its various variants, a continuously recurring one. During the summer months, the Borderland Center faces the challenge: to tell about Medea in different ways and show how some motifs related to the myth assume a special currency of their own, especially here in the borderlands.

[Monika Żmijewska, Wybocza.pl]



DEBATES ON OTHERNESS

An important element of The Tales of Coexistence program were „Debates on Otherness”. This series of meetings, discussions and debates was an attempt at a contemporary reading of the myth of Medea, a confrontation with ever-current questions: about the art of coexistence with others, with the risk of crossing over – but also of blurring—boundaries; about the clash of traditional values with modernity and globalization; and about the endangered sense of community and ethos of dialogue.

The project included five debates with the participation of prominent writers and intellectuals from Poland and abroad. The debates were focused around the issues related to otherness broadly understood and its presence in the arts, culture and social life. The debates were prepared and hosted by Krzysztof Czyżewski.

1. PASOLINI: OTHERNESS – ALIENATION – BLASPHEMY

Guest: Jarosław Mikołajewski

Pasolini’s attitude to life and work were marked by otherness, which made him contest bourgeois morality and become a spiritual exile from Western culture. He was a committed defender of gay rights, a neighbor of the weak, and a brilliant artist.





A left-winger on social issues, an artist in search of sacrum, a critic of colonialism and the consumer society, and an innovative experimenter who saw salvation from the catastrophe of humanism in the cultivation of cultural memory. In this debate, Pasolini served as a guide who revealed different fields of otherness in the modern world that continue to cause spiritual tension and create a challenge for multicultural societies.

2. ABY WARBURG: ART OR TAMING OF OTHERNESS

Guest: Katia Mazzucco

A debate on the relevance of the heritage of the ideas of an original historian of art and founder of the famous Library for Cultural Studies. Warburg was the first to create a work so radically interdisciplinary, breaking the monopoly of „the guardians of the boundaries” of individual fields of knowledge, that it could be considered an original implementation of the „glass bead game”, described later in Hermann Hesse’s novel. His work was based on the belief that man starts to encounter otherness from his early childhood. It awakens fear in him, and therefore, he constantly creates art to escape from being enclosed in the autistic world of the subjective „I”, something that would be destructive to his personality and to the community. Instead, he should learn the craft of „good neighborhood” – like books set on a library shelf, which invite us to read yet another book and awaken the curiosity of another journey.

3. MEDEA AND MNEMOSYNE. THE PRESENCE OF MEDEA MYTH IN ABY WARBURG’S COLLECTION

Guest: Katia Mazzucco

The myth of Medea occupies an important place in the work of Warburg’s life, the legendary collection called „Mnemosyne Atlas”. Medea is a woman endowed with knowledge, fighting for her rights, a woman who, arriving in the West from her culturally distant homeland, retains her otherness and contests the world that





tries to erase her identity, or banish her beyond the boundaries of her city/country. The memory of the myth and the tragic experience associated with it has helped Europeans in the coming epochs, and especially in our contemporary world, to understand that there is no authentic community without the Other, that the art of building a bridge between cultures is the art of living.

4. UKRAINE: OTHER – OWN

Guest: Jurij Andruchowycz

Ukraine is today one of the most dramatic borderland spaces of the world. The war rages, bridges are torn down, boundaries change. And at the same time, the revolutionary Maidan in Kiev and other cities turned out to be a bid for solidarity by different people and social groups across ethnic, linguistic or religious divisions. Ukraine remains democratic and multicultural, and its future depends largely on how much of the connective tissue of its culturally diverse and organism torn by conflicts it manages to reconstruct. Can Ukrainians manage it on their own? Will Europe or the world be able to help? The “alien-own” prospect of Ukraine varies depending on the viewer’s perspective: it looks different from Kiev, Warsaw, Moscow, Brussels or Washington. But it is hard not to notice that around it concentrate the most important problems of the contemporary world.



5. OTHER, OR ABOUT LOVE

Guest: Paweł Huelle

It is no accident that the oldest tale preserved in our cultural memory of crossing the *limes* of one’s own world and encounter with otherness, the myth of Jason and Medea, is a story about love. The art of good life is the art of love. Love goes beyond rational thinking, raises questions about loyalty to family, home or homeland, about treason, about the limits of hospitality and about putting into practice the



commandment present in various religions and ethical codes: love thy neighbor as you love thyself.



6. ALIEN – IMMIGRANT – OWN

Guest: Irena Grudzińska-Gross

There is an essay by Joseph Brodsky titled „The Condition We Call Exile”. It pokes fun at people who left communist countries to come to the West and complain about their situation. He thinks of them as suffering from a lack of a sense of humility.

Come to think about it, I am reminded of mythology, where mythological figures are ruled by gods. There’s this vague line between what happens through free will and what through Gods’ decisions. I wonder what it is like in our contemporary life.

Is there anything that plays the role once taken by Gods?

In our understanding and our thinking Gods have been replaced by a Goddess, one called History. We explain our defeats, failures, our various decisions precisely by the historical situation – communism or war. The priests of this new Goddess are historians.





7. MEDEA CINEMA – screening film masterpieces connected with Medea myth:

- *Jason and the Argonauts* directed by Don Chaffey
- *Medea* directed by Pier Paolo Pasolini.
- *A Dream of Passion* directed by Jules Dassin

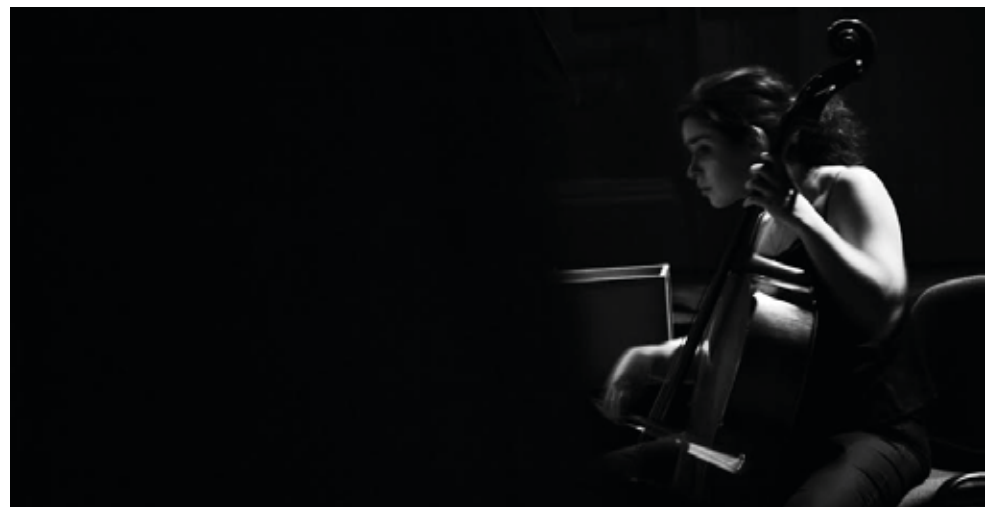


8. CAMERA PRO CLASSICA

- The International Center for Dialogue in Krasnogruda, „Medeaplastikon 2014 / Gossec” – presentation of the multimedia project by Sylwia Wachowska and Aleksander Laskowski.

Medeaplastikon is an attempt to tell the story of Medea with sound and image.

The event was devoted to the opera *Theseus* by François-Joseph Gossec, based on the libretto by Philippe Quinault, whose recording will be presented in conjunction with a multimedia narration through images.





- The White Synagogue in Sejny held a concert of early music by the vocal and instrumental ensemble „Gradus ad Parnassum”.

The „Gradus ad Parnassum” ensemble started in Sejny. Its members were, at the time, still freshmen at music universities who came every year to Sejny to establish a new tradition of summer concerts of classical music at the White Synagogue. The repertoire included music by Georg Friedrich Händel, Antonio Lucio Vivaldi, Nicola Antonio Porpora, Dario Castello, and Francesco Geminiani. The focal point of the concert was two arias of Medea from Teseo by Georg Friedrich Händel.





„REMEMBERING MIŁOSZ” SYMPOSIUM

The “Remembering Miłosz” Symposium organized at the International Center for Dialogue on 14 August 2014 on the 10th anniversary of the poet’s death was a continuation of the “Debates on Otherness”. Outstanding scholars specializing in Czesław Miłosz’s creativity and his longtime collaborators were invited to participate in the conference, including Ireneusz Kania, Andrzej Franaszek, Anatol Roitman, Barbara Toruńczyk, and Piotr Kłoczowski. The plurality of perspectives, from literary („Czesław Miłosz’s Lithuanian contexts” by Viktorija Daujotytė and Mindaugas Kvietkauskas and „Connective Tissue” by Krzysztof Czyżewski) to cinematic („Poetry in Pictures” by Daria Kopiec, Paulina Majda, Zbigniew Czapla, Jakub Wroński and Stach Furmański) served as a starting point for discussions about values, society and emigration. The „Remembering Miłosz” Conference – Symposium gathered around 100 people for its events. The program included presentations of the Borderland’s Studios, artistic events, and debates, as described below:





MIŁOSZ IN INTERRELIGIOUS DIALOGUE

Guest: Ireneusz Kania

Can religion help man to live together with others, those different in faith, on borderlands full of disputes and sectarian wars? The patron of this debate was Czesław Miłosz, who, both through his attitude shown in life and in his work, tried to be faithful and to creatively continue the traditions of Polish and European spirituality, those trends in Christianity as well as Buddhism or atheism that are associated with the ethos of tolerance and dialogue, multicultural heritage and solidarity with others.

MIŁOSZ THE CONNECTIVE TISSUE

Guests: Barbara Toruńczyk, Viktorija Daujotyte, Andrzej Franaszek, Mindaugas Kvietkauskas, Wojciech Ornat

A debate about the relevance of Czesław Miłosz's thought. The poet considered himself a citizen of the Grand Duchy of Lithuania and a native of Europe, and was a co-creator of the line of the Parisian Kultura striving for reconciliation and cooperation between Poles and their neighbors. He felt equally at home in the circle of the open Catholicism represented by „aggiornamento „, and the people of the borderlands like Stanislaw Vincenz, Simone Weil, Albert Camus and Thomas Merton.

The „Remembering Miłosz” Symposium helped to create a forum for exchange of ideas and lively discussions in key social areas. The meetings did not conclude in their appointed time slots, and depending on the participants' involvement, the debates continued until the topics were exhausted. The formula of the events provided opportunities for active participation of all guests: both people representing the local environment and international guests and visitors. Each of the debates gathered from a dozen to several dozen of participants. An added value of the meetings was the great diversity of the participants that allowed for a confrontation of diverse perspectives, experiences and points of view.



SEJNY JAZZ COOPERATIVE – THE ARGONAUTS OF THE MUSIC OF THE PLACE

The Sejny Jazz Cooperative – THE ARGONAUTS OF THE MUSIC OF THE PLACE is first of all a music program of high artistic level with a strong social dimension. Its idea stems from many years of Borderland's practice in education and art meetings. Sejny is a small border town with a rich tradition and old culture, especially sensitive to music and sound. It has been, for many years now, a place where outstanding musicians and composers come to practice different musical languages and traditions. This became the backdrop for the birth of outstanding young musicians. With their roots of their work in the Borderland, they now co-create musical scenes outside Sejny, in the cultural centers of Poland and abroad. The building of a common band, led by the most interesting Polish artists of improvised music, based on the myth of the Argonauts, became for the Sejny musicians a literal, symbolic, and an artistic „coming home”. The myth of the Argonauts' voyage in search of the Golden Fleece, and Jason's and Medea's marriage, is a source myth of the borderlands. This oldest story known to us of a journey beyond the boundaries of the known world, about a cross-cultural encounter and love, about letting otherness enter your home, became the inspiration for all compositions written under the project.





The program included six weekly music workshops, each of which ended with a concert on the stage of the Sejny Jazz Cooperative. The workshops for young people taking part in the program of the Borderland music studios were led by outstanding musicians, which created a new dimension of Polish contemporary improvised music.

The presentations' program calendar:

11 July – Jerzy Rogiewicz and Dj Lenar with the Band of the Sejny Jazz Cooperative.

18 July – Piotr Kurek and Hubert Zemler with the Band of the Sejny Jazz Cooperative.

25 July – Candelaria Saenz Valiente and Marcin Masecki with the Band of the Sejny Jazz Cooperative.

1 August – Mikołaj Trzaska with the Band of the Sejny Jazz Cooperative.

8 August – Mikrokolektyw (Kuba Suchar and Artur Majewski) with the Band of the Sejny Jazz Cooperative.

15 August – Waclaw Zimpel with the Band of the Sejny Jazz Cooperative.

Each of the leaders of the Band prepared a composition in advance and an outline of their presentation. The workshops were carried out on a weekly basis; rehearsals took place Monday through Friday, from 10 am to 2 pm and from 4 pm to 8 pm. A final presentation in the form of a concert was performed on Fridays, at 8 pm. Each of the program participants added their contribution to the final shape of the musical and visual composition. Each concert had a different artistic form. Rehearsals and preparatory work took place in Sejny in the rooms of the Krasnogruda Manor. The concert led by Candelaria Saenz Valiente and Martin Masecki was performed open-air in the park of the Krasnogruda Manor. A combined performance and concert was held in the evening within the 10 hectares of forest, lake shores and meadows. Prepared for that purpose were special sound system, costumes and masks (by Wiesław Szymanski) and lighting.

Throughout all workshops a joint concept for a presentation (CD and brochure) illustrating the overall idea of the program was developed.





MYSTERIES OF CHILDHOOD – PRODUCTION OF THE ANIMATED FILM „BOBO’S METAMORPHOSES”

The „Bobo’s Metamorphoses” educational and artistic program was based on a modern multimedia workshop. It was carried out in the course of interactive art workshops of literature, graphics and film. It was a meeting place of young people from the Sejny region coming from different religious, ethnic, cultural backgrounds. Their collective work resulted in the animated film titled „Bobo’s Metamorphoses”. „Bobo’s Metamorphoses” is a fantasy and nature tale for children by Zofia Urbanowska, an important reading of Czesław Miłosz’s childhood. It tells the story of a boy who was turned into a fly by a fairy as a punishment for his laziness. In his new form he learns the laws of nature. Film animators were a group of young people who become filmmakers in all aspects: they studied the life and work of Czesław Miłosz, gathered materials, wrote the script, designed art, scenography, puppets, and animation of the film. The young people worked under the guidance of an outstanding artist, Daria Kopiec who cooperated with the Borderland in the





production of the 32 cartoons, which narrate the multicultural traditions of Sejny region (the film won prizes in festivals in Poland and around the world).

A co-producer of the film was the Center „Borderland – of Arts, Cultures and Nations” in Sejny, which helped to make the film at every stage of its production with its equipment, free use of its studios, and support of the Center’s staff.

The project introduced the young people to the life and work of Czesław Miłosz. This took the form of a literary workshop. It included the reading of Zofia Urbanowska’s book, *Bobo’s Metamorphoses*, and prepared the participants for an encounter with Czesław Miłosz as a child. The workshop was run by Bożena Szroeder, who for many years has been collecting and documenting the history of the region and Miłosz’s family ties with Krasnogruda

The next step was a meeting with the parents and grandparents of the children who shared their memories of their childhood readings and films. The meetings were recorded on different media. Participating in several such meetings were children’s grandparents involved in the project. The result was extensive footage, and the meetings took the form of journalism workshops. The collected stories of books and films gave birth to „The Book of Parents, Grandparents and Children’s Readings”, a sculpture composed of tiny boxes filled with writings, notes and other souvenirs.

Work on the film began with the preparation of designs of illustrative dolls and various elements of scenography. The art workshop was carried out in parallel with the film workshop and was led by Daria Kopiec, also the film director. All workshops were held during weekend meetings (Fridays for 2 hrs., and Saturdays for 5 hrs.), as well as during the summer holidays (daily workshops).

Various singers ran workshops of traditional music and songs. The Lithuanian song workshops were led by members of the choir cooperating with the Borderland. In addition, we were able to involve an outstanding prize-winning singer, founder of the Music of the Borderlands Foundation, Monica Mamińska, who conducted several workshops of Polish songs. Mariola Mitros, collector of traditional songs, and Julia Charytoniuk, an outstanding singer of the younger generation, an ethnographer, and expert on the songs of Podlaskie, conducted the Polish song workshops. Ola Bilińska, author of *The Jewish Lullabies*, led the Jewish song workshops. The Roma song workshops were conducted by Bożena Szroeder, who for many years worked in Roma communities.

The next stage of the project was preparation of the musical score for the films and their sound editing. This part of work was carried out under the supervision of Agata Chodyra, sound engineer experienced in sound editing for animations, and by outstanding musicians and composers Rafael Rogiński and Mikołaj Trzaska. Mikołaj Trzaska prepared also music for the trailer of the film that publicized information about the film production and the film itself via a YouTube channel.



The project was completed with the production of a DVD with an issue of 1000 copies. The album was enriched with additional materials, such as information about the work on the film, biographies of artists collaborating during its production, photographs documenting the work, pictures of different stages of the work, a trailer advertising the film, a very short documentary film on our work, and an info on co-organizers and sponsors of the project.

The young participants of the project ran a website advertising their work at <http://kronikisejnenskie.wordpress.com/> Information on the project was also presented on the Borderland Foundation's website.

The project was managed by voluntary workers, connected with the Borderland, expert in many of its programs and projects. They were involved in work such as the film documentation of the project, preparation of a reportage, translation into various languages including Lithuanian, preparation of meetings with parents and grandparents, and promotion of the project on social networks.





THE KRASNOGRUDA LIBRARY COLLECTIONS PROJECT – „THE COLLECTION OF THE HERITAGE OF THE COMMONWEALTH – CONTINUATION”

The Krasnogruda Library Collections project, „The Collection of the Heritage of the Commonwealth – Continuation” (called further KDDR), was carried out in Sejny and Krasnogruda from 1 September to 31 December 2014. The existing collections of the Borderland Foundation (BF) were enriched with a new digital collection of KDDR (established in 2011) containing items from the turn of the 20th century that present the historical, literary and cultural heritage of the area covering Lithuania, Belarus, Ukraine and Poland. The collection is composed of books, magazines and iconographic documents (photographs, engravings, post-cards), and audio/video footage.

The selected photographic and audio/ video digitized materials were substantively edited and made available on the Internet.

Archival and documentary photographs of places that often no longer exist, and their inhabitants, were digitized: in Poland (70 pictures), Ukraine (72 images), Belarus (177 images), in Lithuania (45 pictures) and audio/video footage presenting the stories of 11 „Guides”, such as: Maurycy Weiss, Alfred Schreyer, Grigorij Kanowicz, Daniel Kac, Henryk Grynberg, Wiktor Winikajtis, Ignacy Dziermejko, Henryk Halkowski, Symcha Keller, Władysław Panas, Teresa Lubkiewicz-Urbaniowicz (10h 40 min. of footage), as well as the audio/video of „Listened to Fates, Belarus” recorded in the Polish villages in the neighborhood of Lida (9h 12 min of footage). The total number of digitized collections of materials amounted to 364 photographs (including 90 archival photographs restored and processed, and 274 documentary photos) and 19h 52min of audio/video footage. The photographs underwent processing, and archival photos were restored (90 pcs.).

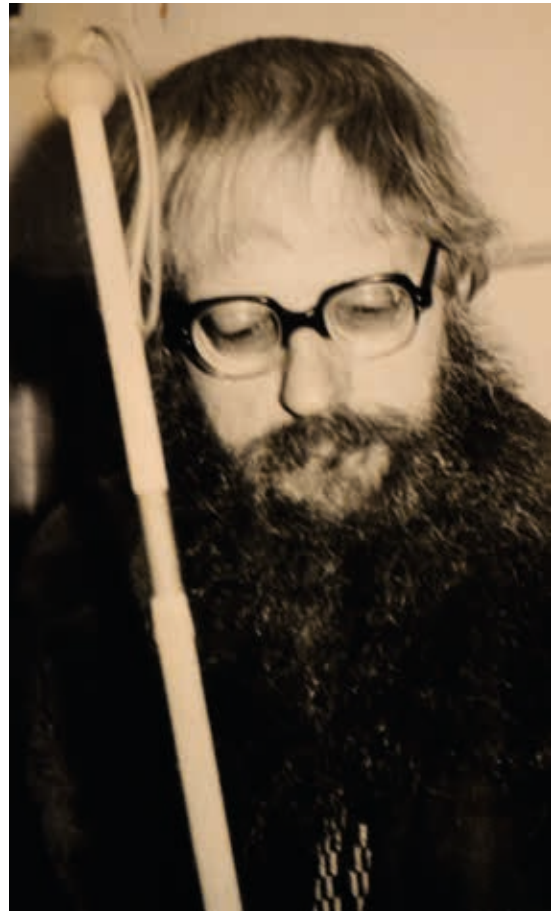
The digitized materials with metadata were entered into the database and made available on the Internet free of charge at the website of the Borderland Foundation and the Center „Borderland of Arts, Cultures and Nations” (www.pogranicze).



sejny.pl) via the Digital Library of Borderland and the Podlaskie Digital Library (at www.biaman.pbc.pl).

All the digital materials have been permanently secured and stored in the digitization laboratory of the International Center for Dialogue in Krasnogruda. The KDDR collection constitutes a data and iconographic base for scholarly research, educational activities, programs, exhibitions, and publications both for wider audiences and for the Borderland Foundation. To promote our project, we issued a brochure (1000 pcs.), produced promotional videos (4 pcs.) and conducted a mailing campaign among the partners of the Borderland Foun-

ation in Poland and Europe, including schools, universities, scholarly and cultural institutions. The project was completed with a digital presentation of „The Collection of the Heritage of the Commonwealth – Continuation” at a meeting in Krasnogruda called the „Song of Porcelain” Café on December 28. This was during a meeting of participants of the Krasnogruda Studios program, a year-round educational program organized by the BF bringing together the adult population of the region.





BORDERLAND SCHOOL (UKRAINE, BELARUS, GEORGIA, POLAND)

The Borderland School is a cyclical two-year international program training leaders of integrative projects in multicultural communities. Participants of the program are animators of cultural events, social activists, journalists, artists, teachers, and members of the local governments in the countries of the Eastern Partnership: Belarus, Ukraine and Georgia.

It is a modern school-workshop, whose aim is to foster new competencies in culture, in fields such as management, cultural animation, new media, and intercultural dialogue; it is an expression of the Borderland Foundation's engagement in the building of the Eastern Partnership as a cultural project based on a long-term process of building social capital. In 2013, during the summer school at the International Center for Dialogue in Krasnogruda, as well as local workshops in partner countries, the participants acquired both theoretical knowledge and practical skills by presentation of specific tools of didactic and social work, and were inspired to create their own pro-democratic social initiatives to be carried out in their local communities. In 2014, four of these initiatives, selected under a competition procedure, were implemented with the support of the animators of the Borderland Foundation and program experts. These were: The First Pidzamche Neighborhood Festival in Lviv, Festival Pryzba in Belarus, Dzestra Talks in Chernivtsi, and Visual Storytelling: Tbilisi Migrant Stories. Throughout the duration of the project, the blog at www.borderlandschool.net recorded current information about the progress of the local projects and their results (we edited the materials submitted by individual local coordinators). The blog constituted also a platform for the exchange of information and experience and served as a communication tool for the project participants. As part of the documentation project activities documentary films recording each of the final events of the local projects (4 films) were also produced, including interviews with the project implementers and participants, and also illustrating the progress of each project, methodologies, and results. The footage was the work of Michał Kasperek, who accompanied the project coordinator and auditor during partner visits to the final events of each of the local projects.



THE FIRST PIDZAMCHE NEIGHBORHOOD FESTIVAL

The First Pidzamche Neighborhood Festival was realized by the informal group „Iota” and included a series of actions performed in the urban space of Lviv from April through September 2014. Pidzamche, a district rich in history, is today peripheral, underinvested socially and structurally, its inhabitants disadvantaged and facing many challenging living conditions and social problems. The activities conducted under the Neighborhood Festival were open to the public and addressed primarily to the local residents (regardless of age) and also to all citizens of Lviv interested in participating. Events were designed to integrate the local community in the spirit of solidarity, mutual assistance, and active citizenship, as well as initiating a lasting change in the perception of the district in general. In longer terms, by starting a discussion about the development of Pidzamche, the organizers aimed to initiate a debate on an important element for the development of local democracy in Ukraine: the voice of the local community. The first phase of the initiative (April-June) included activities such as guided walks presenting the history and heritage of the place and preparatory meetings with the local community. The program of the Festival itself, held in August and September, focused on the central square of Pidzamche and included: integratory workshops for youth and senior citizens, film screenings combined with discussions, and a final musical evening accompanied by workshops run by the locals for the locals.





PRYZBA FEST

The Pryzba Festival was the initiative of Krylya Halopa Theater from Brest, Belarus – a banned, independent, and socially engaged theater ensemble. The initiative combined educational and artistic work realizing the demand for social involvement of art in the integration and education processes of the local communities, meant to overcome civic atomization and passivity. The Pryzba Festival was an open-air event organized in Zalessie from 8-10 August 2014 that combined theatrical performances, lectures, film screenings, workshops and discussions on topics such as ecology, socially engaged culture, and education. Its participants were Belarusian artists, social activists, journalists and intellectuals, the local community of Brest and the surrounding area, as well as invited guests and the audience from other regions of Belarus (approximately 150 persons). An important element of the activity was educational work with young people from the nearby Velike Selo village over the three months preceding the festival (shadow theater workshops, meetings at school, 3 workshops, and final presentation). The finale of the festival was a one-day feast day at the village of Zalessie, where the project results were presented to the local community and festival participants. In the Belarusian context, the Pryzba Festival was a pioneering event designed to promote new standards and alternative forms of social engagement in independent culture and education in Belarus.



VISUAL STORYTELLING: TBILISI MIGRANT STORIES.

The project „Visual storytelling: Tbilisi migrant stories” was implemented by the Georgian GeoAir organization operating on the boundaries of art and social action. This educational-artistic project was their first experience in working with young people. The educational activities that took place from August-November 2014 in



Tbilisi concerned the problems of new immigrant communities in Georgia. The aim of the artistic and education activities for young people was learning the culture of certain immigrant communities and engaging the local community in an educational and intercultural dialogue. School-age children from culturally diverse neighborhoods were invited to participate in the project, whose result was five short films, a montage of photographs and words. The participants worked under the guidance of artists, photographers, and anthropologists. They learned about the history and tradition of neighborhood families. The



films were shown publicly under a larger project, „Cooking Imaginations: Tbilisi Migrant Stories”, during the city festival of Tibilisoba, on 25 October, which allowed a wider reception among the festival audience. Specially-designed postcards with a questionnaire directed to the public served as an effective tool for engaging people in a debate about the material presented and the project itself. The videos were released on CD and will constitute material for further educational work in this environment.

DZESTRA TALKS

The project implemented in Chernivtsi from April to November 2014 was called Destra TALKS. It was a series of lectures and discussions in the public spaces of the city. Lectures were held in parks, city squares, and other spaces usually undeveloped and overlooked by the citizens, absent in the urban consciousness, but with a potential to become spaces for public interaction and social dialogue. The lecturers of this „street university” were people who in a creative and innovative way have contributed to the mobilization of civil society in Ukraine through their activity in culture, education, politics, and economy. Among them were representatives of both the state sector and non-governmental organizations. The topics of lectures and discussions related to cultural management, human rights, media management, civic initiatives, socially responsible business, and



non-formal educational opportunities. The project included 9 lectures, each attended by 30 people on average. The project implementers were young people from Chernivtsi who felt the need to build a platform for meetings and discussions in their city, one that would contribute to the activation of its residents, provide them with inspiration, and enable cooperation. This common agora was intended to combine alternative forms of leisure with informal education. It was a proposal of interesting and intellectual entertainment, while at the same time building community and enabling the exchange of ideas. It has a chance to become a starting point of other civic projects. All lectures were recorded and are available at www.dzestratalks.org

WORKSHOPS FOR IMPLEMENTERS OF LOCAL PROJECTS

Workshops for the implementers of local projects, which were selected through an internal competition on the pro-democracy social initiatives, were held at the International Center for Dialogue in Krasnogruda on 9-12 May 2014. They were attended by coordinators of the initiatives selected in the competition and their project design teams: three teams from Ukraine, one from Belarus and one from Georgia. The workshops were conducted by international experts who performed the role of the jury: Chris Keulemans, Willemijn Lamp, and Krzysztof Czyżewski. The workshop activities focused on the most important issues related to specific project activities: educational activities with young people, working with local communities to ensure sustainability, and continuity of project activities, as well as formal and organizational issues. The project coordinator was Weronika Czyżewska-Poncyłjusz who ran workshops concerning principles of management and financial settlement of projects. Agnieszka Podpora, project examiner, conducted



a training on evaluation, which focused on the value and methods of evaluation, as well as its application for building social capital around the project and increasing the internal capital of the organization. Partnership agreements and cooperation agreements were signed during the workshop.

SUMMARY WORKSHOP

Summary workshops were held from 28 November to 1 December 2014 at the International Center for Dialogue in Krasnogruda. It was a three-day meeting of the participants of the Borderland School, including the implementers of local activities, and the partners and experts involved in the course of the project (Willemijn Lamp, Chris Keulemans, Brendan Jackson, and Krzysztof Czyżewski). This last element of the two-year program of the Borderland School was designed to further reflect on the skills acquired by the participants, to exchange experiences on implementation of local projects and to plan future actions. The workshop included presentations of the course and the results of the local initiatives realized from April to November, workshops on the prospects for continuation, and development of the new initiatives, international networking, and a meeting on social economy with Roland Zarzycki. An important element of the program was open presentations and a debate titled „Education for [Eastern] Partnership – cooperation, exchange of experiences, good practices” on 28 November, with invited representatives of NGOs and state institutions interested in cooperating with the Eastern Partnership countries, and representatives of institutions promoting programs and initiatives in this area. The program was complemented by presentations of Borderland studios open to engaging new partners in their educational work, and an evening of artistic events.



BORDERLAND ATLANTIS – A CROSS-BORDER CULTURAL TRAIL (LITHUANIA, RUSSIA, POLAND)

„Borderland Atlantis – a cross-border cultural trail” is a three-year (2013-2015) project of cross-border cooperation between partners from Poland (Center „Borderland of Arts, Cultures and Nations”, Borderland Foundation), Lithuania (Regional Museum in Kėdainiai), and Russia – Kaliningrad Region (Kaliningrad Writers’ Association). The goal is to create a common cultural trail from Sejny and Krasno-gruda, through Kėdainiai, Chistye Prudy, to Kaliningrad, accompanied by places and objects that are designated as culturally important. The result of the project will be the publication of a guidebook developed by young people and their teachers in Polish, Lithuanian, Russian and English who will build, on the basis of this guidebook, the exhibition of „Borderland Atlantis”. The project participants are young people (aged 16–18, approximately 10 persons from each of the participating countries) engaged in the development and creation of materials for publications and exhibitions and in art workshops. Work with youth takes the form of various educational and artistic workshops (cultural heritage workshops, photography studios, workshops on ceramics, poetry, archaeology, nature, theater, music, and the book studio) held in each of three countries (in Sejny, Kėdainiai, and Kaliningrad). The aim of the workshops is the exploration of the common cultural heritage of the





region and the cultural landscape of the border regions from which they come. Both the guidebook and the exhibition will provide material for teachers and future guides to the cultural trail of the three countries, Lithuania, Poland and Russia.

The „Borderland Atlantis” program offers to both young people and teachers participating in the three-year educational and artistic adventure an opportunity to obtain knowledge about their neighbors on the other side of the border, and to learn about the cultures of national minorities and religious traditions of dialogue and tolerance of the Polish-Lithuanian-Russian borderlands. For all participants, the program is an opportunity for training, travel, and networking with partners from other countries, while consolidating their identity and their own ties with the region and the place from which they come.



More about the project:

http://pogranicze.sejny.pl/atlantyda_pogranicza__transgraniczny_szlak_kulturowy.1486.html; www.borderlandatlantis.net



LITERATURE ASSEMBLY – TRANSLATION WORKSHOPS (LITHUANIA, POLAND)

The Literary Assembly is a translation workshop bringing together translators from Poland and Lithuania. Its second edition was held on 9-13 October 2014 at the International Center for Dialogue in Krasnogruda. Its organizers were: the Cultural Attaché of the Republic of Lithuania in Poland, the Lithuania Writers Association, and the Borderland Foundation and the Center „Borderland – of Arts, Cultures and Nations” in Sejny.

The Assembly was composed of many translation workshops run by outstanding translators and literature experts from Lithuania and Poland. Among the participants were: Rasa Rimickaitė, Cultural Attaché of the Republic of Lithuania in Poland, Adam Pomorski, President of the Polish PEN Club, and guests from the Lithuanian Literary Translators’ Association Irena Aleksaitė, Vladas Braziūnas and Kazys Uscila.

There was also a vernissage of the „Poetic Documents” exhibition, a visual and poetic journey across the art spaces of the 20th and 21st century, and an evening of Lithuanian poetry with the participation of Eugenijus Ališanka, Kornelijus Platelis, Sigitas Parulskis, and Antanas Jonynas.





LITHUANIA-POLAND-EUROPE – NEIGHBORHOOD DIALOGUE FORUM

The Neighborhood Dialogue Forum was held on 3-4 May 2014 at the White Synagogue in Sejny and the International Center for Dialogue in Krasnogruda. The theme of the meeting was „LITHUANIA-POLAND-EUROPE”

Polish-Lithuanian relations have a very rich tradition. Their heritage is important not only for the two countries, but also for Europe. Their borderlands gave rise to the multinational federation created with the Union of the Crown, the Polish Kingdom and the Grand Duchy of Lithuania, constituting an essential part of European heritage whose modern heir is the European Union. These borderlands also bear the marks of nationalisms, ethnic conflicts, and twentieth-century totalitarianisms. We are now at an important moment in history: the moment of re-establishment of neighborly relations, re-reading of the pages of the common past, and construction of a common Europe. What is the place and what will be the place of contemporary Lithuania and Poland in Europe? What should a contemporary reading of the shared history lesson look like? How can our common heritage help us create a good and durable neighborhood? How should we jointly implement the European Neighborhood Policy, especially with regard to the Eastern Partnership? What is the role of culture in this process?

The Neighborhood Dialogue Forum was attended by humanists, writers, and community leaders from Lithuania and Poland. The patron of the first day of the meeting was Antanas Baranauskas, and of the second Czesław Miłosz. The organizers of the meeting were: The Consulate of the Republic of Lithuania in Sejny, the Borderland Foundation, the Center „Borderland – of arts, cultures, nations” in Sejny, and the Institute of the Grand Duchy of Lithuania in Kaunas. The program included:

- Concert by Gediminas Dalinkevičius and Bušma Simons, who performed music by Paganini.
- Opening of the exhibition of Vilnius painter Aloyzas Stasiulevičius: „Vilnius: between sacrum and profanum”



- Debate: „Antanas Baranauskas’ ideas after 100 years”, with the participation of: Egidijus Aleksandravičius (Kaunas), Krzysztof Buchowski (Białystok), Krzysztof Czyżewski (Sejny), Rimantas Miknys (Vilnius), and Dariusz Szpoper (Gdańsk).
- Panel discussion on the book *The Bard’s Path* by Egidijus Aleksandravičius
- Award ceremony for the Juliusz Bardach Prize established by the Institute of the Grand Duchy of Lithuania.

Prize Chapter: Prof. Egidijus Aleksandravičius (Kaunas), Prof. Algirdas Avižienis (Kaunas), Prof. Krzysztof Buchowski (Białystok), Krzysztof Czyżewski (Sejny), Przemysław Dąbrowski (Gdańsk), Prof. Jan Jurkiewicz (Poznań), Rūstis Kamuntavičius (Kaunas), Andrej Kazakievič (Minsk), Jacek Jan Komar (Lithuania), Tomasz Kopoczyński (Gdańsk), Prof. Antanas Kulakauskas (Kaunas), Jan Malicki (Warsaw), Andrzej Pukszo (Kaunas), Ales’ Smaliančuk (Grodno), Prof. Dariusz Szpoper (Gdańsk).

Nominees: Barbara Czajka-Pawełko, Uladzimir Fedarau, Mykola Genyk, Jauhien Glinski, Olya Kotowska, Sergey Morozov, Alena Padalinskaya, Mikołaj Tarkowski.

The Prize went to Mikołaj Tarkowski for his work on Vilnius barristers.

- „The Posters of Vilnius Ghetto” exhibition in the Borderland House, Sejny
- A discussion on Leszek Szaruga’s book *A Palimpsest of Intermarum*.





HOSPITALITY OF KRASNOGRUDA

The International Center for Dialogue offers to the public a wide and varied range of educational and artistic activities drawing on the rich cultural, historical, and natural heritage of the place.

The Center is open to individual tourists, school groups, kindergarten children, and students of the universities of all ages. It co-organizes university seminars, conferences, open-air art events, and a whole variety of workshops.

Our work is carried out following two primary lines of activity: the first thematically refers to the popularization of the idea of good neighborhood on the Polish-Lithuanian borderlands, the second is dedicated to the person and work of Czesław Miłosz. Our programs are rooted in the historical traditions of the Grand Duchy of Lithuania and its multicultural heritage.

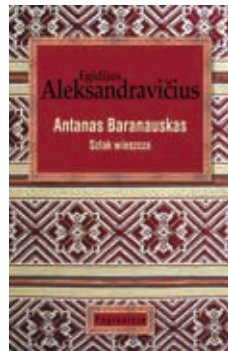
The rich offer of our activities is implemented using a variety of educational tools:

- the exhibition „In Search of a Homeland. Czesław Miłosz’s Testimony and Prophecies” tells the story of the poet, his poetry, and his lifelong efforts
- workshop activities: „The Book of the Manor” is dedicated to the significance of manors in the culture of the former Commonwealth; theater and literary workshops: „Miłosz – the Traveler „and „Map Workshop” are art activities tracing the maps of Czesław Miłosz’s life and journeys; „Bobo’s Metamorphoses” is a nature workshop based on Czesław Miłosz’s childhood readings; „The Neighbors of Krasnogruda Manor” workshops present the history of the ethnic and religious minorities living in the local borderlands: Lithuanians, Romani, Old Believers and Jews.



PUBLISHING PROGRAM

In 2014, the Borderland published the following books:



EGIDIJUS ALEKSANDRAVIČIUS *THE BARD'S PATH*
co-published by: Borderland Foundation and the Center
“Borderland of Arts, Cultures and Nations”

A book written in Lithuanian on the centennial (2002) of the death of Antoni Baranowski. The book is meant primarily for Polish readers; such was the author's intention agreed with the publisher. Although the Lithuanian edition of the book was published relatively fast, the printing of the Polish edition was postponed for different reasons. The past years have contributed many arguments and evidence that Antoni Baranowski's poetic visions and his preacher's fervor once endeavored to connect points that after one hundred years seem impossible to be connected. We do not know what future the bishop envisaged for his flock, but surely he could not have imagined that after a century, in reborn Lithuania, there would be difficulties in communicating in Lithuanian east of Vilnius. The ideas of a multilingual society have failed more than once, and the political disputes between the two nations and the two republics concerning integrity, and safety of the everyday life of ethnic minorities that have been going on for the last three years have often resembled a walk along a road lined with broken glass.

(...) This sketch prepared for the monograph on Antoni Baranowski arose from the desire to respond to the vital needs of contemporary Poles and Lithuanians, to verify national hagiographies, restore the polysemy of heroic deeds, to avoid one-sided perspective of the common past of the two nations, to look for interpretations that will properly direct the spotlights and with greater tolerance, like a family, perceive its people. Building on the work to date of Antoni Baranowski's biographers, articles that have appeared in periodicals, and collections of documents concerning the bishop stored in the archives, I tried to sketch with a frugal line the way of life of



this gifted man of many talents, lofty feelings and controversial ideas. In the title *The Bard's Path* (*Giesmininko kelias*), I have enclosed the idea of my whole enterprise. I have endeavored to show the store of experience that bishop Antoni Baranowski brought to the Sejny cathedral, his dreams and plans, and the conclusions that can be drawn from his deeds.

[from the „Preface”]



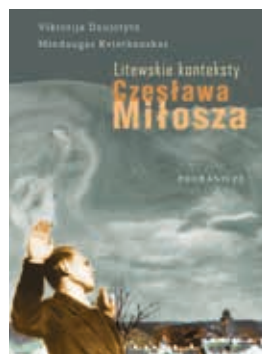
DŽEVAD KARAHASAN *REPORTS FROM THE DARK WORLD*

co-published by: Borderland Foundation and the Center “Borderland of Arts, Cultures and Nations”

On the hundredth anniversary of the outbreak of the First World War Dževad Karahasan reminds us about Bosnia, a country where the history of the previous century is condensed like a light-focusing lens, a century enclosed by the brackets of two Sarajevo bridges: the Latin Bridge at which, in 1914, Gavrilo Princip assassinated Archduke Ferdinand, and the Vrbanja Bridge which witnessed the killing of Suada Dilberović and Olga Sučić, the first victims of the last war.

Reports from The Dark World is also a journey into the depths of history, starting from the 20th century, through the 19th, into the 18th and then earlier, into myth. The literary and oral traditions of the southern Slavs know, in fact, a land of darkness, *tamni vilajet*. It's a mysterious place that leaves a lasting impression on anyone who happens to see it during his or her life's journey. Dževad Karahasan copes here with the Bosnian context of the topos of the dark *vilajet*, while at the same time he searches for answers to universal questions of the contemporary world, engaging in a dialogue launched with the famous Ivo Andrić's "Letter from the Year 1920" on the meaning of history and the mentality of the inhabitants of this part of Europe. The dialogue conducted by Bosnian intellectuals since the end of the Second World War reached its climax during the recent conflict in the Balkans.

Miłosz Waligórski



VIKTORIJA DAUJOTYTĖ, MINDAUGAS KVIETKAUSKAS, *THE LITHUANIAN CONTEXTS OF CZESŁAW MIŁOSZ*

This feeling was already expressed almost twenty years ago by Donatas Sauka, when he spoke about the ideological anemia that seized both us, and the new Lithuanian emigration: „And a gift of fate, paradoxically, the only



one – and of such a rank – is this intellectual in whose experiences and thoughts, poetry and essays constantly revive the Lithuanian landscape, history and culture – Czesław Miłosz. Beginning from the *Issa Valley* in his poetry, especially the works of such unique structure as those in the collection *From the Rising of the Sun*, and directly or indirectly in all collections of essays, starting from the *Captive Mind* to his last books, the Lithuanian themes perform a variety of functions – they add autobiographical authenticity, ethnographic color, archetypal character, and perhaps we should say, a multicultural perspective. In the spiritual home of the poet, there is always a place for the legend of Lithuania as the cradle old-fashioned virtues”. For cultivating this legend, Miłosz, like no other, made an outstanding contribution to Lithuania, no less than William Butler Yeats or James Joyce made to Ireland.

– Donatas Sauka, Ideologija, kultūra ir absurdo karuzele



VÍTO STAVIARSKY, *SOBERING-UP STATION*

co-published by: Borderland Foundation and the Center “Borderland of Arts, Cultures and Nations”

Ví’o Staviarsky, as always with his innate discreet empathy, but also with a delicious sense of grotesque, describes here in a simple, as if in a documentary, the fortunes of the „minor-league” provincial heroes: Gypsies, alcoholics, petty criminals, all kinds of losers, or those not quite mentally able. Or their mothers and wives. In one word – those who did not make it.

The action of his short stories and mini-novels by Staviarsky (he does not write longer forms) takes place in Eastern Slovakia and in the neighborhood of Prešov.

Jacek Bukowski



ZUZANNA GINCZANKA. *COLLECTED POETRY*, EDITED BY IZOLDA KIEC

co-published by: Borderland Foundation and Publishing House of the Cardinal Stefan Wyszyński University

The first edition of the collected poems of Ginczanka covers the entire preserved literary legacy of the author, including unpublished juvenilia from the early 1930s published in the Równe junior high school magazine *School Echoes*. The volume is complemented by poems about Ginczanka, including a full presentation of the cycle „In Remembrance of the Shulamite Woman” by Józef Łobodowski (1987).



„Centaur's galloped forward. I follow their tracks.
Guessing wherever their hooves had rushed.
Stars over Wolhynia are dim and pale.
Why do I feel so sad – do not ask.
These lines I lay on a nameless grave,
the night leaves Wolhynia.
Day breaks again.

(J. Łobodowski, *About Centaurs*)

Zuzanna Ginczanka (1917-1944) is a legend of Warsaw's interwar bohemia. A poet of Jewish descent, raised in Równe in Volhynia, she is associated with the artistic milieu of the capital from the mid-1930s: Julian Tuwim's protégée, participant of the meetings of Gombrowicz's circle, author of the book of poems about Centaurs and satires published in Szpilki. During the Second World War she was forced to flee from her persecutors. Denounced by neighbors, she was executed by the Nazis in Krakow.

The sharpened lines clash rhyme against rhyme with a clang
– don't trust strict intents or one will possess you,
– don't trust your fingers like the blind do,
nor your eyes like handless owls do -
here I proclaim passion and wisdom
tightly conjoined at the waist
like a centaur – ”

(Z. Ginczanka, *About Centaurs*)



REBECCA KOBRIN, *JEWISH BIALYSTOK AND ITS DIASPORA*

co-published by: Borderland Foundation and Białystok Culture Center

Jewish Bialystok and Its Diaspora is a perfect example of global history with its center located in Białystok. The Jews emigrating from this city have never lost their identity, what is more – they preserved a certain model of Jewishness which has survived in various parts of the world. Without nostalgia, but with empathy, Rebecca Kobrin reconstructs an important and extremely interesting page from the history of Białystok. We are very happy to produce the Polish edition of her work, the more that it appears in the place where it should be read – it is a joint initiative of the Białystok Culture Center and the Sejny Borderland Publishing House.

Timothy Snyder



AWARDS

DAN DAVID PRIZE

Krzysztof Czyżewski was among this year's laureates of the prestigious Dan David Prize, awarded by the Dan David Foundation, at the University of Tel Aviv. The Dan David Prize stands at the forefront of the most important prizes awarded for outstanding achievements in science, art and social activities. It is awarded in three categories: Past, Present and Future. The leading theme for the 2014 prize was „Memory”, in the categories: „History and Memory” (Past), „Fighting memory loss” (Present) and „Artificial Intelligence” (Future).

Krzysztof Czyżewski won the prize in the „Past” category together with two world-famous historians: Pierre Nora and Saul Friedlander. The award citation reads: „Czyżewski, a writer, public intellectual and social activist has dedicated his work to the integration of the Polish past into the creation of a robust civil





society in the present, capable of recognizing and including the complications of the past into the country's present and future foundations.”

Previous laureates include: Peter Brook, Margaret Atwood, Yo-Yo Ma, Jacques Le Goff, Amoz Oz, the Coen Brothers, Amitav Ghosh, Monica Gonzalez, and Adam Michnik.

The ceremony of presentation of the Dan David Prize 2014 was held on 18 May at The Miriam and Adolfo Smolarz Auditorium, Tel Aviv University. Among the speakers participating in the ceremony were: Joseph Klafter, Chairman of the Dan David Prize Board of Directors and President of Tel Aviv University, Prof. Ruth Arnon, President of the Israel Academy of Sciences and Humanities, and the son of the late Dan David, who died three years ago.

On the following day, Dan David Prize laureates took part in a Symposium during which the laureates of the History and Memory category – Prof. Saul Friedlander, Pierre Nora and Krzysztof Czyżewski – held a joint discussion titled: “History and Memory: between the personal and the public”.

As part of the celebrations associated with the prize-giving ceremony, Krzysztof Czyżewski gave several lectures and held a number of meetings with representatives of Israeli academic and cultural circles. On May 20 he delivered a lecture at the University of Tel Aviv, titled: „Theatre: A Forgotten Art of Bridging the Other”, addressed to the students and lecturers followed by a very interesting discussion.





FAIRY TALE FILM COLLECTION



- *About the Miracles of the Kupala Night* – was nominated for the main prize of the Canadian “Muskoka Independent Film Festival”
- *About the Miracles of the Kupala Night* and *About Growing Stones* from „The Fairy Tale Film Collection – Krasnogruda Tales” was nominated for the first prize of the “Chicago International Children’s Film Festival”
- The films *About Growing Stones* and *About Man and his Devilish Partner* were nominees of the Estonian “Matsalu Int’l Nature Film Festival” (MAFF)
- The film *About Man and his Devilish Partner* from the 4th Fairy Tale Film Collection was awarded at the „Kaleidoscope Eyes”, National Review of Animated Films Made by Children in the category „Films by several authors produced under the guidance of professionals”
- The film *About Man and his Devilish Partner* from the Krasnogruda Fairy Tale Film Collection won the first prize at the “International Festival of Animated Films for Children and Youth” in Slovenia, 24-26 October 2014
- 4 films from „Krasnogruda Tales” were nominees of the main competition of the “International Festival of Animated Films for Children and Youth” in Slovenia, 24-26 October 2014
- Krasnogruda Tales were nominees of the main competition of the FFFILM PPROJECT FARCUME: Festival de Curtas-Metragens de Faro, Portugal
- 2014 – „Praga Golden Film Roll” award in the category „Video clip and animation” – 7th Praga Youth Film Festival Warsaw, Poland, for the film *TAILOR*
- 2014 – „Praga Golden Film Roll” award in the category „Video clip and animation” – 7th Praga Youth Film Festival, Warsaw, Poland, for the film *SCARE*



FINANCIAL REPORT FOR 2014

BALANCE SHEET

ASSETS			
+/- No.	Item designation	Year ended 2014	Year ended 2013
A	FIXED ASSETS	6206307,71	6401904,42
I	Intangible fixed assets	0,00	0,00
1	Completed development costs	0,00	0,00
2	Goodwill	0,00	0,00
3	Other intangible fixed assets	0,00	0,00
4	Prepayments for intangible fixed assets	0,00	0,00
II	Tangible fixed assets	6206307,71	6401904,42
1	Fixed assets	6206307,71	6401904,42
a)	land (including right of perpetual usufruct)	0,00	0,00
b)	buildings, apartments and civil engineering works	6051184,39	6229570,39
c)	plant and machinery	50170,80	66881,47
d)	means of transport	0,00	0,00
e)	other fixed assets	104952,52	105452,56
2	Fixed assets under construction	0,00	0,00
3	Prepayments for fixed assets under construction	0,00	0,00
III	Long-term receivables	0,00	0,00
1	From related entities	0,00	0,00
2	From other entities	0,00	0,00
IV	Long-term investment	0,00	0,00
1	Immovable property	0,00	0,00
2	Other intangible fixed assets	0,00	0,00
3	Long-term financial assets	0,00	0,00
a)	in related entities	0,00	0,00
	- (1) shares or stocks	0,00	0,00
	- (2) other securities	0,00	0,00
	- (3) originated loans	0,00	0,00
	- (4) other long-term financial assets	0,00	0,00
b)	in other entities	0,00	0,00
	- (1) shares or stocks	0,00	0,00
	- (2) other securities	0,00	0,00
	- (3) originated loans	0,00	0,00
	- (4) other long-term financial assets	0,00	0,00
4	Other long-term investment	0,00	0,00
V	Long-term prepayments	0,00	0,00
1	Deferred tax assets	0,00	0,00
2	Other long-term prepayments	0,00	0,00

B	CURRENT ASSETS	718086,32	661183,80
I	Inventories	321614,48	622938,95
1	Materials and supplies	0,00	0,00
2	Semi-finished products and work in process	49031,74	51716,24
3	Finished products	572195,99	570815,71
4	Commodities	386,75	407,00
5	Advances for deliveries	0,00	0,00
II	Short-term receivables	53988,31	31742,80
1	Receivables from related entities	0,00	0,00
a)	trade debtors, with the repayment period of:	0,00	0,00
	- (1) to 12 months	0,00	0,00
	- (2) over 12 months	0,00	0,00
b)	other	0,00	0,00
2	Receivables from other entities	53988,31	31742,80
a)	trade debtors, with the repayment period of:	40788,31	14433,37
	- (1) up to 12 months	40788,31	14433,37
	- (2) over 12 months	0,00	0,00
b)	taxes, subsidies, customs and social security	0,00	0,00
c)	other	13200,00	17309,43
d)	vindicated in court	0,00	0,00
III	Short-term investments	38340,77	2359,29
1	Short-term financial assets	38340,77	2359,29
a)	in related entities	0,00	0,00
	- (1) shares or stocks	0,00	0,00
	- (2) other securities	0,00	0,00
	- (3) originated loans	0,00	0,00
	- (4) other short-term financial assets	0,00	0,00
b)	in other entities	0,00	0,00
	- (1) shares or stocks	0,00	0,00
	- (2) other securities	0,00	0,00
	- (3) originated loans	0,00	0,00
	- (4) other short-term financial assets	0,00	0,00
c)	cash in hand and other financial assets	38340,77	2359,29
	- (1) cash on hand and at bank	38340,77	2359,29
	- (2) other cash resources	0,00	0,00
	- (3) other financial assets	0,00	0,00
2	Other short-term investments	0,00	0,00
IV	Short-term prepayments	4142,76	4142,76
TOTAL		6924394,03	7063088,22

LIABILITIES			
+/- No.	Item designation	Year ended 2014	Year ended 2013
A	OWN (FUNDS) CAPITAL	857561,14	394939,93
I	Authorized capital	394839,93	419595,62
II	Unpaid contributions to core capital (negative value)	0,00	0,00
III	Own shares (stocks) (negative value)	0,00	0,00
IV	Own supplementary (fund) capital	0,00	0,00
V	Revaluation surplus (fund)	0,00	0,00
VI	Other reserve (funds) capital	0,00	0,00
VII	Profit (loss) from previous years	0,00	0,00
VIII	Net profit (loss)	462721,21	-24755,69
IX	Profit distributions in the accounting year (negative value)	0,00	0,00
B	LIABILITIES AND PROVISIONS FOR LIABILITIES	6066832,89	6668248,29
I	Provisions for liabilities	0,00	0,00
1	Deferred tax provisions	0,00	0,00
2	Provision for retirement benefits and similar benefits	0,00	0,00
	-(1) long-term	0,00	0,00
	-(2) short-term	0,00	0,00
3	Remaining provisions	0,00	0,00
	-(1) long-term	0,00	0,00
	-(2) short-term	0,00	0,00
II	Long-term liabilities	374000,00	614000,00
1	Towards related entities	0,00	0,00
2	Towards other entities	374000,00	614000,00
	a) loans	374000,00	614000,00
	b) issue of securities	0,00	0,00
	c) other financial liabilities	0,00	0,00
	d) other	0,00	0,00
III	Short-term liabilities	345942,05	555269,52
1	Towards related entities	0,00	0,00
	a) trade debtors, with the repayment period of:	0,00	0,00
	-(1) up to 12 months	0,00	0,00
	-(2) over 12 months	0,00	0,00
	b) other	0,00	0,00
2	Towards other entities	345942,05	555269,52
	a) loans	273000,00	373000,00
	b) issue of securities	0,00	0,00
	c) other financial liabilities	0,00	0,00
	d) trade debtors, with the repayment period of:	64129,03	138601,39
	-(1) up to 12 months	64129,03	138601,39
	-(2) over 12 months	0,00	0,00

e) advances received for deliveries	0,00	0,00
f) bill of exchange liabilities	0,00	0,00
b) taxes, subsidies, customs and social security	2937,02	14755,51
h) due to remuneration	5876,00	14931,00
i) other	0,00	13981,62
3 Special funds	0,00	0,00
IV Accruals and deferred income	5346890,84	5498978,77
1 Negative goodwill	0,00	0,00
2 Other accruals	5346890,84	5498978,77
-(1) long-term	5179373,37	5340354,99
-(2) short-term	167517,47	158623,78
TOTAL	6924394,03	7063088,22

ONE-PAGE PROFIT AND LOSS STATEMENT INCLUDING BUFFER

PROFIT AND LOSS STATEMENT (BY FUNCTION)			
+/- No.	Item designation	Year ended 2014	Previous year
A	INCOME FROM STATUTORY OPERATIONS:	1361715,83	1391637,10
I	Gross statutory contributions	0,00	0,00
II	Other income defined by the statutes (unpaid activities)	1116366,24	1157495,94
III	Other income defined by the statutes (paid activities)	245349,59	234141,16
IV	Revenue from economic activity	0,00	0,00
B	COSTS OF IMPLEMENTING STATUTORY ACTIVITIES	971914,22	1455737,21
I	Costs of implementing statutory objectives (unpaid activities)	665375,33	1213307,66
II	Costs of implementing statutory objectives (paid activities)	305965,72	242429,55
III	Costs of production of books (paid activity)	573,17	0,00
IV	Costs of economic activity	0,00	0,00
C	GROSS PROFIT (LOSS) FROM STATUTORY ACTIVITIES (A-B)	389801,61	-64100,11
D	ADMINISTRATIVE EXPENSES:	16654,88	19527,38
I	Materials and supplies	247,36	114,46
II	Postal and telecommunications services	0,00	165,03
III	Third party services	4078,97	8113,99
IV	Lease and rental	0,00	0,00
V	Remunerations and surcharges	3357,96	3472,25
VI	Business trips	5,94	0,00
VII	Other costs	1758,43	942,94
VIII	Amortisation	7206,22	6718,71
E	OTHER REVENUE:	186785,58	177614,15
F	OTHER COSTS:	204,30	427,20
G	FINANCIAL REVENUE	27344,64	3,46
H	FINANCIAL EXPENSES	124219,44	118318,61
I	GROSS PROFIT (LOSS) ON ENTIRE ACTIVITY (C-D+E-F+G-H)	462853,21	-24755,69
J	EXTRAORDINARY GAINS AND LOSSES:	0,00	0,00
I	Extraordinary gains	0,00	0,00
II	Extraordinary losses	0,00	0,00
K	TOTAL FINANCIAL RESULT	462853,21	-24755,69
L	INCOME TAX	132,00	0,00
M	NET PROFIT (LOSS) K-L)	462721,21	-24755,69

ADDITIONAL INFORMATION FOR FINANCIAL STATEMENT FOR 2014

The Foundation does not conduct business activities. Records are kept based on the guidelines contained in:

- the regulation of the Minister of Finance of 15 November 2001 on special accounting rules for certain entities not conducting business activity (Journal of Laws No. 137 of 2001, item. 1539)
- the Accounting Act of 29 September 1994 (Polish Journal of Laws of 2009, no. 152, item 1223 as amended), hereinafter called “the Act”.

I. Method used for valuation of assets and liabilities

Structurally, the fixed assets accounted for 89,63 % and current assets for 10.37 % of the Foundation’s carrying amount of assets. The shown fixed assets include their current depreciation.

The assets are depreciated according to the linear method at rates set out in the Act of 15 February 1992 (as amended) on corporate income tax. The method has been used since the establishment of the Foundation. Fixed assets and intangible assets purchased under the project “Borderland Atlantis – a cross-border cultural trail” are amortized once, in the month of their purchase.

Amortisation is credited directly to cost accounts.

Cash in local currency is indisputable. The liabilities consist of the Statutory Fund and long-term and short-term liabilities, and accruals. The total of the Statutory Fund will be allocated only to finance the activities specified in the Statutes. Liabilities are loans and credits, accounts payable, and public-law liabilities.

The general administrative costs for 2014, taking into account the percentage distribution of the costs allocated to different activities. are structured as follows:

- general administrative expenses – 6% (based on the proportion of office space to the whole object)
- costs of paid activities – 17% (based on the proportion of revenues from paid activities for the previous year)
- costs of unpaid activities – 77%

II. The structure of revenue collected

The total income for 2014 was: PLN 1575846,05

That included:

1. Other income defined by the statutes (unpaid activities) PLN 1116366,24

including:

- subsidies PLN 407487,63
- donations PLN 688911,80
- sale of „donation certificates” PLN 3550,00
- 1% tax donations (for Public Benefit Organisations) PLN 16416,81
- other income PLN 0,00

2. Other revenue defined by the statutes (unpaid activities) PLN 245349,59

- Publishing Programme PLN 94869,84
- Other revenue from paid activities PLN 150479,75

3. Total for other income **PLN 214130,22**

including:

– financial revenue	PLN 27344,64
– operating revenue	PLN 186785,58

The Statutes do not provide for additional revenues to increase the fund for financing the activities specified in the Statutes.

III. The structure of cash and in-kind benefits

Total costs for 2014 **1112992,84**

Costs of implementation of statutory activities

UNPAID ACTIVITIES **PLN**

Educational programmes	131335,21
Borderland School	200232,25
Collections of the Commonwealth Heritage	55770,83
Borderland Atlantis	92497,59
Handbook of Dialogue	22500,00
Promotion and Development	1000,00
Remunerations and Administrative Costs	142072,64
Costs covered by 1% tax donations	16416,81
Costs covered by public fundraisers	3550,00
Total	665375,33

PAID ACTIVITIES

Direct costs of paid activities	183994,35
Remunerations and Administrative Costs	122544,54
Total	306538,89

MANAGEMENT ADMINISTRATIVE COSTS

Materials and energy consumption	247,36
Postal and telecommunications services	0,00
Third party services	4078,97
Rent and lease	0,00
Remunerations and surcharges	3357,96
Other administrative costs	1764,37
Amortisation	7206,32
Total	16654,88
Total for statutory activities	988569,10

FINANCIAL COSTS

Financial costs (mainly exchange rates, bank interest) 124219,44

Total **124219,44**

OTHER COSTS

Other administrative costs 204,30

Total **204,30**

IV. Sources and methods of increasing the use of funds to finance activities under the Statutes.

The fund for financing activities under the Statutes at the beginning of 2014 was as follows: PLN 394839,93, and for 31 December 2014 PLN 857561,14. The change has been effected by: excess revenue over expenditure in the amount of PLN 462721,21.

The Statutory Fund is composed of: member contributions in the amount of PLN 700,00, and the annually reclassified profit and loss account.

The Foundation did not grant any guarantees, warranties or receivables connected with the activities specified in the Statutes to any third party.

The Foundation is managed by a four-person Board of the Foundation, and the Foundation Council as of 31 December 2014, was composed of 3 persons, with an average employment rate for 2014 of 1 full-time job. The paid remuneration of the members of the Board of Management in 2014 was gross PLN 29668,00, which was remuneration for mandate contracts for substantial work on implementation of the Foundations' projects.

The Foundation does not produce cash flow statements.

V. Recent trends in income and costs, components of assets and sources of financing.

The scope and amount of expenditure depends on the terms of grant payments and completion of the tasks for which they were granted. The terms of settlement do not coincide with the calendar periods (years). The fiscal and tax year for the Foundation coincides with the calendar year.

Therefore:

– in 2013, costs exceeded revenue by PLN 24755,69

– in 2014, revenue exceeded costs by PLN 462721,21

In 2011, the Foundation completed the investment on the project PL0346 "International Centre for Dialogue in Krasnogruda", subsidized by the Norwegian Funds, the EEA, Promise of the Ministry of Culture and own resources. In 2010, in connection with the investment the Foundation took out a short-term loan in the amount of 600000,00, increased with an annex in 2011 to 700000,00 PLN, and converted into a long-term loan through a repayment loan 24 December 2014, with 200000,00 PLN payable by the end of 2012. In February 2013, the Foundation signed another annex extending the repayment period of the loan until June 2017. As of 31.12.2014, the debt under the loan amounted to PLN 614000,00. In 2014, the Foundation repaid an investment loan granted by Ciechanów Cooperative Bank in the amount of PLN 266000,00. Under the said investment, the Foundation set off the liability towards the Contractor in the amount of PLN 158623,78, which was recorded as expense accrual since it was disputed by the Contractor.

In 2014, the Borderland Foundation received 1% tax donations in the amount of PLN 16416,81. This was spent in 2014: 11226,67 – the costs of Collections of the Commonwealth Heritage, 5190,14 – the cost of the Sejny Jazz Cooperative project.

Fixed assets – were in 2014 reduced by PLN 195596,71 through accumulated depreciation of fixed assets and intangible assets. The Foundation recognized the fixed assets worth up to PLN 3500,00 as the costs of material consumption. Fixed assets and intangible assets purchased under the “Borderland Atlantis – a cross-border cultural trail” project are amortized once in the month of their purchase, and other assets are amortised using the linear method in line with the Annual Depreciation Rates Table, Annex 1 of the Act on Corporate Tax of 27 July 2002 (Journal of Law 2002, no. 141, item 1179 as amended).

Cash at bank and on hand is valued at its nominal value.

Prepayments consist of grants from the EEA and Norwegian Fund in the amount of PLN 4582116,43 and the promise of a loan from the Ministry of Culture in the amount of PLN 1088446,30. These assets will be settled together with the depreciation of fixed assets and intangible and legal assets financed by these subsidies. Other assets are: 158623,78 – disputed compensation, penalty accrued for late performance of the contract by the contractor (lawsuit pending), 18130,38 – subsidies for publication of books, which are settled in proportion to the sale of the subsidized books, 5084,17 – unsettled grants from the Ministry of Culture to be returned and 3809,52 down payment received from the Miasto Literatary Foundation for the publication of the book *Lot strzały*.

Since 2012, we have been keeping a register of the value and quantity of products (books) and goods in production. The stock of books is valued at PLN 575074,92 (cost of production) and goods PLN 386,75. The updated revaluation on the balance sheet date estimated the sale value of the books at 572195,99 PLN. The recorded work-in-progress in the production cost is estimated at PLN 49031,74.

The costs of property insurance for 2015 are entered under the **Accruals** in the amount of PLN 4142,76.

Operating revenues are:

- settled in proportion to their depreciation, funds from the EEA grant – 127330,56
- settled in proportion to their depreciation, funds from the Ministry of Culture promise – 30246,36
- write-down on the books stock – 28818,79
- other operating revenue – 389,87.

Operating costs amount to – 204,30.

Financial revenues include positive exchange rate differences in the amount of – 17971,01, bank interest – 17,95 and other revenues – 9355,68.

The financial costs are composed of the following items:

- interest on a credit facility or loan – 116072,91
- foreign exchange losses – 6402,30
- interest on liabilities – 1107,44
- other costs – 636,79