



FACTUAL AND FINANCIAL REPORT  
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## THE VILLAGE OF BRIDGE BUILDERS – THE INVISIBLE BRIDGE UNDER THE PROGRAM: „TALES OF COEXISTENCE. MEDEA: ALIEN – OTHER – OWN”

The Project is based on the experience of the Partners in the international dialogue. Borderland Foundation has been „building bridges” for nearly 25 years on various borderlands of the world (including Central and Eastern Europe, the Balkans, the Caucasus, Central Asia, South Tyrol, New York, Birmingham and Berlin).

The great potential of the project popularization is based on the symbolism of the bridge and the myth of Medea which has a universal dimension, while in its practical dimension it is strongly rooted in the local community. The project will create its own school of spreading the craft of „bridge-building”, both locally and internationally, through Art Studios, Bridge Academy, Art and Knowledge Symposion, presentations and workshops.

The project was implemented from 13 to 23 August 2015 in Krasnogruda. The activities focus on three basic elements: workshop work, meetings and debates, and the open-air show of the installation of „The Invisible Bridge” The guests of the Village was a group of 125 people from Ukraine, Belarus, Lithuania, Norway, Israel, Uganda, Colombia, the USA and from Poland including numerous residents of the local communities, from Krasnogruda, Sejny and the surrounding area: children, teenagers and adults.

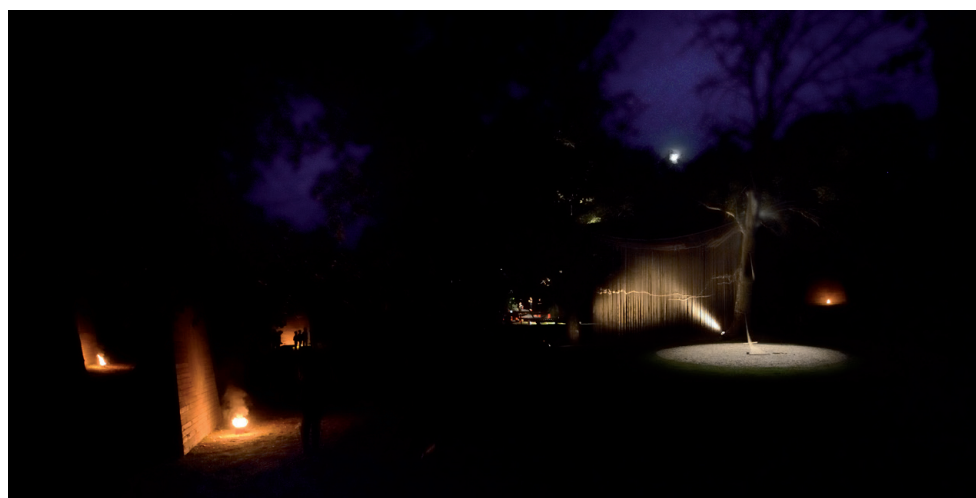




The main part of the activities were art workshops and educational activities conducted in 12 Krasnogruda Studios: Bridge Library, Deep Song Studio, Mask Studio, Earth Studio, Mysteries Childhood Studio, Music of the Place Studio, Image and Sound Studio, Tale Studio, Weaving Studio, Nature Studio, Film Studio and Krasnogruda Pantry. Focused on the work on memory and tale, the Krasnogruda studios were conducted by studio leaders (from the Borderland team) in collaboration with special guests: Marcin Siuchno (Poland) – ornithologist; Lars Jacob Hvinden-Haug (Norway) – architect; Loreta Zdanaviciene (Lithuania) – artist, painter, Ricardas Zdanavicius (Lithuania) – art restorer, painter; Krzysztof Topolski (Poland) – electroacoustic improviser, percussionist.

Another important element of the Village were meetings and debates in the form of discussions and music and film presentations. Evenings were time of a series of meetings titled „Tales of Invisible Bridge” whose masters – „Neimars” were: Krzysztof Czyżewski (Krasnogruda, Poland) practitioner of idea, culture animator and co-founder of the Borderland Foundation and the Centre “Borderland of Arts, Cultures and Nations”, in Sejny (15 August); Lidia Ostasłowska, (journalist, reporter, writer and social activist, a founder of the ITAKA Foundation (16 August), Christopher Merrill (Iowa, USA) – American translator, writer and traveler, explorer of places torn apart by neighbourly conflicts (17 August); Jessica Akaahwa (Uganda) professor of history of the African theatre at the Makerere University, Uganda, formerly resident in Rwanda, today the architect of the space of coexistence and dialogue on the borderline of Congo and Sudan (18 August); Gwen Burnyeat (Bogota, Columbia) – leader of the Peace Brigades International movement, involved in the building of the famous „Community of Peace” in Uruba, Colombia, working among farmers forcibly evicted from their lands (19 August); Yaarah Bar-on (Tel Aviv, Israel) – historian researching the social and political processes in the Mediterranean region, rector of the Oranim Academic College of Education in Israel) (20 August); UTARA Ensemble – a three-person ensemble performing for over 30 years Sutartines, authentic folk polyphonic songs, combining ethnographic research with singing (21 August).

The third phase of the project was the final performance of the Mystery of Invisible Bridge, which took place on 22 August in the open space of the Krasnogruda park. The performance was developed jointly by the participants of the Village during a ten-day workshop from the elements of the place, its memory, symbols,





sounds, music, nature and the multicultural experience of its participants. The open-air spectacle was based on a multi-dimensional history of the transition from the cosmic earliest beginnings, the pure world of childhood, through the moment of the first gesture interrupting an established harmony, until a rediscovery of the moment of solace that both heals and unites. It is a tale about a symbolic figure of the bridge told as an act of rebuilding of a destroyed bridge, the need to reach out to the other side, the meeting with the Other, and taming of the drama of leaving towards the unknown. It was an event open to general public and participated by nearly 300 people.



*In the spring of 2015, we started our work on preparing the place for the bridge. We nestled it. It is significant that the word „mościć” that stands in Polish for nestling or molding a place for one’ comfortable being (similarly to Bildung in the German tradition), has at its root the word „most”, common in all Slavic languages, which means bridge.*

*So, we nestled a place for the bridge. We did it in this part of the Krasnogruda park behind the manor house and the aviaries, one that remained most untamed, not cared for by human hand for many years. Down a steep slope, we not so much traced but uncovered half-circles descending towards a small river, the beaver’s kingdom, till we reached a central place between two old ash trees. Here we traced a circle. Such was the origin of the first bank of the space of the bridge which we have cultivated since the spring with freshly sown grass, which thanks to the laws of geomancy became a real place of force, an extraordinary amphitheatre with excellent acoustics and other energies of light and space working between the surface of the Lake Hołny, the southern slope of the escarpment, the rear wall of the aviaries and a deep niche in the heart of the unkempt park. The other bank behind the Beaver Brook, the northern, inaccessible one, we left untouched. A footbridge which was built along a ford on the river runs zigzagging, losing its straight line, because a straight line – as the people of old age say – is taken by evil spirits, and perhaps the devil himself. Whoever, in the borderlands, goes straight towards the goal, will quickly lose his way.*

A fragment of a publication devoted to the project titled  
 „Krasnogruda Bridge. A Bridge-Builder’s Toolbox”





## MIŁOSZ | IN SEARCH OF A HOMELAND – NEW EDITION OF THE EXHIBITION IN THE KRASNOGRUDA MANOR

The exhibition uses an extended formula presenting a novel approach to Czesław Miłosz's achievements. It is a permanent exhibition in the renovated poet's family house in Krasnogruda. It is available to all visitors all year long.

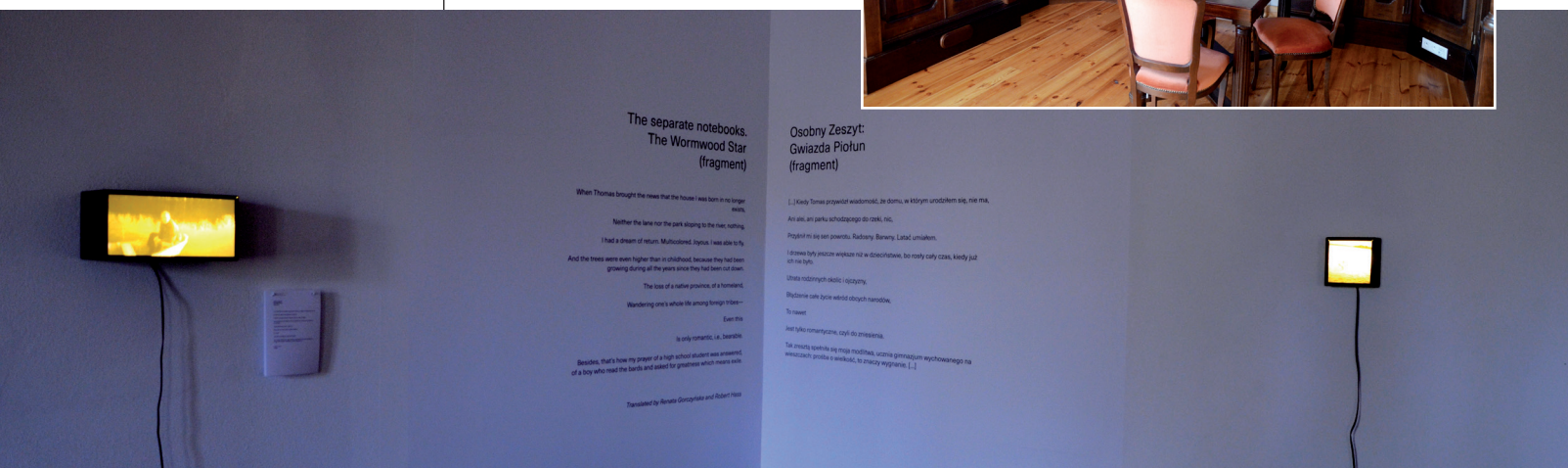
The aim of the alterations in the exhibition and additions was to create conditions for working with different age groups visiting Krasnogruda manor. The experience of the past three years of the exhibition had prompted us to give the exhibition rooms capability of conducting interactive activities through the creation of workshop space. Therefore, most of the exhibition in the new shape gained the ability to conduct interactive group activities in relation to the themes they would be devoted to. Particular rooms have been assigned the following themes:

- *Returner* – return of the poet to the people and places of his youth and childhood: „In my old age I decided to visit places where I wandered long ago in my early youth”. [poem Return]
- *Traveler* – the notions of motherland, home, travel, return and enrootment in relation to the biography of the Nobel Prize winner and his work.
- *Exile* – problem of dispossession of modern man, loss of contact with spirituality and loss of religious imagination. Reference to the twentieth century as a time of disasters, wars, totalitarianism, change of borders, exiles and returns that became Miłosz's experience in his long life.
- *Lover* – a room dedicated to women important in Miłosz's life, those he met on his way or to whom he dedicated his poetry.
- *Host* – a room dedicated to the memory of the place and to the former inhabitants Krasnogruda, to family.
- *Philologist [Library]* – the space of a real library, of access to the digitized collections concerning the heritage of the former Republic.
- *Naturalist* – a room dedicated to environmental education, childhood sensitivity to the natural world, with showcases with herbaria, collections of stones, bird nests, and plants
- *Pantry* – the space of smells and tastes, old recipes, preserves, herbal infusions, and the riches of the regional culinary knowledge.
- *The „Song of Porcelain” Literary Café* – the space of poetry readings, literary debates, discussions and chamber concerts.



On the room walls, there are small blocks with printed poems that can be taken away by visitors, large scale texts or panels with poems and lightboxes with pictures. The workshop space is equipped with showcases with educational materials for classes.

The exhibition is an integral part of an educational program devoted to the writings and biography of Czesław Miłosz, organized for groups of children, teenagers and adults visiting the International Centre for Dialogue in Krasnogruda.





## PROGRAM „MIŁOSZ – DIALOG – BORDERLAND”

- **„Miłosz in June”**  
 Café Europa Poetry Evening „THE GRAND DUCHY IN POETRY: OSEWSKA – PLATELIS DUDKO.  
 A meeting in a Lithuanian-Belarussian-Polish circle including presentations of poetry by the poets: Janina Osewska, Kornelius Platelis and Bogdan Dudko.
- **„Remembering Miłosz”**  
 Symposium on the anniversary of the Poet’s death, a meeting in the Krasnogruda „Song of Porcelain” Café with the participation of such authors as: Barbara Toruńczyk (Zeszyty Literackie), Agnieszka Kosinska (personal secretary of the poet, author of the recent book „Miłosz in Krakow”), Christopher Merrill (American writer, director of the literary program of the University of Iowa), Krzysztof Czyżewski (author of „Miłosz Connective Tissue”), and Krasnogruda Choir „Kaimynai – Neighbors” (choir composed of the residents of villages from around Krasnogruda participating in the Deep Song Studio working at the International Centre for Dialogue). Evening reading of Czesław Miłosz’s poetry in the open space of the Krasnogruda amphitheatre.
- **„Krasnogruda Miłosz” – master – disciple workshops**  
 Invited were master – disciple pairs from among students of different schools from the Podlaskie region. Participants got acquainted with the experiences of the educational work of the International Centre for Dialogue in Krasnogruda related to the life and work of Czesław Miłosz, his poetry and the cultural heritage of the Polish-Lithuanian borderland.  
 Culture animators from Sejny Borderland were joined by writers, researchers, historians and translators: Andrzej Franaszek, Egidijus Aleksandravičius, Zbigniew Fałtynowicz, Marta Ługowska, Vyturys Jarutis. The workshops aim was an attempt to develop innovative forms of working with the text: „Conversation with a Poem” (classes for secondary school students).
- **„Nonlessons with Miłosz” – workshops**  
 A series of interactive , educational and artistic workshops related to Krasnogruda as a Czesław Miłosz’s home place, addressed to different age groups. Topics related to the pre-war history of the manor, tales from the land of childhood, family Europe, youthful inspirations with nature and the Polish-Lithuanian borderland.





## EDUCATIONAL AND ART WORKSHOPS IN KRASNOGRUDA MANOR

### **Mask-Costume-Metaphor. About a Search for Identity**

A series of artistic and educational workshops conducted by artists and educators (psychologist, filmmaker, artist, animator of Jewish culture, musician and ethnographer), participated by a group of young people and children from Sejny and villages around Krasnogruda. The aim of the series of workshops was creation of objects-masks referring to the rites of particular ethnic groups living in Suwałki, both in the past (Jews) and now (Poles, Lithuanians, Russians). The resulting objects were artefacts from ceramic, stone and fabric. They all composed an exhibition presented in the gallery space of the White Synagogue, Sejny. The exhibition was used for preparation of educational lessons about cultural traditions of the place. Participants were schools from the region.

Implementation of the project allowed a meeting between people of different age groups with the aim of a joint artistic creation. It offered a chance of individual artistic expression and exploring the knowledge of the cultural traditions of Suwałki region.



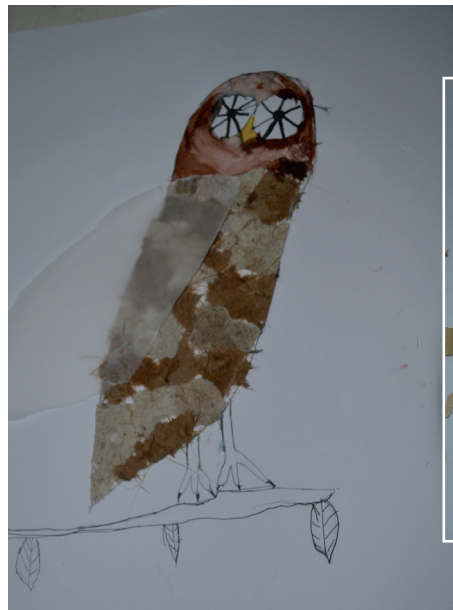


### The Atlas of Krasnogruda Park

The project created a possibility for finding an artistic language to tell stories about nature. One product of the project was publication of „The Atlas of Krasnogruda Park. Birds” whose content was collected during educational activities run by an experienced ornithologist. The art workshops allowed children to sculpt and draw particular species of birds, and produce illustrations for the Atlas. The Atlas includes presentation of 14 different species of birds and tales about their life and habits. The resulting publication is a teaching aid for classes on nature.

The participants were a group of 10 schoolchildren, aged 10-13 from elementary schools from Sejny and Giby.

A nature trail was traced across the Krasnogruda Park, designed for wide audiences, primarily for school groups and tourists visit Krasnogruda all year round.

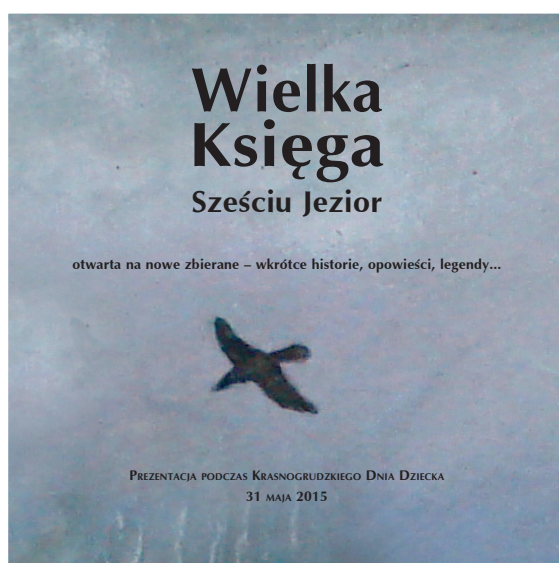






## The Great Book of Six Lakes

The project conducted under the auspices of the Association Fisheries Local Action Group „Pojezierze Suwalsko – Augustowskie [Suwałki-Augustów Lakeland]” The participants of the project were residents of villages around Krasnogruda: children, teenagers, adults and senior citizens, engaged in the activities of the Krasnogruda educational and art studios. A multimedia book has been prepared based on the stories heard from the oldest inhabitants of the region (personal histories, legends and fables) that make up the history of the lakes on which they live for generations. The materials for the book were collected by the youngest project participants. The resulting publication is an excellent example of intergenerational communication and promotion of the place.



Michalina Marcinkiewicz / Żegary

CHCIAŁBYŚMY ZAPYTAC JAKIE PANI JEZIORA ZNA TU W OKOLICACH KRASNOGRUDY?

Wszystkie znam. Tak, pamiętam wszystkie, no wie nasz Sztabinek, a tu to Dumbelek nazywają go. To jezioro tak nazywają od dawna, bo wie jest ono bardzo małe i ma nieczyste dno, widzi jest takie wcale wąskie, teraz zrobiło się trochę szersze, jest odnogą jeziora Sztabinek. To jest już duże jezioro i bardzo czyste. Jak ja przyszedłam pięćdziesiąt siedem lat jak tu jestem. A mój mąż był rybakiem i bardzo dużo wiedział o tych jeziorach, ale już go dawno nie ma, zginął w wypadku. W tym jeziorze Dumbelek to słabe ryby, pełno trawy, moczarki, a ryby to są naprawdę niemiłe. Sztabinek to bardzo czyste jezioro z twardego brzegiem, tam są dziurki nasze, bo ja wykupiałam cały brzeg jak sprzedawałam, tu pół jeziora mojego. Tam ryby dobre, można łowić, brzeg piękny, plaża śliczna. Tu czyste, jezioro nie zarosnięte to mój zięciulek nasadził tych brzoź, ale nie trzewił tych brzoź, to one zarosły i stoją takie małułkie. Nie mają już 20 lat. W tym jeziorze są węgorze, tu są nawet te duże takie ryby rzeczne, nie wiem skąd się tu wzięły. Chyba że pod wodą jest jakiś dopływ. Mój mąż mierzył tu głębokość jeziora, sześćdziesiąt siedem metrów, do bardzo głęboko. A tu to co, Dumbelek ma dwa metry. Tam to wszystkie ryby, tylko zapominam nazw tych ryb, bo już ja za stara jestem żeby wszystkie przypominać. Ale bardzo dużo jest tu tych ryb, bardzo dużo gatunków.

I dobrych ryb, bo one są smaczne. Ludzie tylko żałują ten brzeg. My tam nie wyganiamy ludzi z naszego brzegu, jak chcą to niech się kąpią.

**A JESZCZE JAKIE JEZIORA PANI PAMIĘTA?**

**Galadus.** Ono jest głębokie bardzo i duże. To największe jezioro w okolicy. I jest jego dużo w Litwie. Ja byłam w Litwie i tam tak samo jak tu w Żegarach. Te wszystkie brzegi i drzewa takie samiułkie. To tylko granica fizyczna, a natura taka sama wszędzie. Granicę się natury nie podzieli. Ja tam specjalnie pojechałam, jak byłam młodsza to wszędzie jeździłam. Teraz nie żałuję, już nie mogę, siły nie te. To jezioro to jest bardzo rybnie. Tu i sieja i sieławka i karp i wszystkie inne gatunki. Szczupak, tak bardzo dużo szczupaka było jak mój mąż żył jeszcze. Teraz to wszystko wyłapali i nie zarybiali. Nie widziałam żeby zarybiali, a z mżem zylam 25 lat i widziałam jak to się robi. Przecież to nie jest tak, że przyniósł w owinie, wzięli i już jest. Teraz mówią że tu to mało ryb jest, a jak mój mąż żył to było ich bardzo dużo. Bo dawniej zarybiali tak mniej więcej co trzeci rok. Niewiedzieć dwa razy do roku. Na Galadusi jest taka mała wysępka. Jak ja tu przyszedłam to były tu trzy takie wysępki. To wszystko wyniszczyły te czarne gawrony, one jak się rzuciły wszystko do zera wyczęściły. Teraz została tylko jedna wysępka, ta którą widzę. Teraz jest już bardzo miżerna. Pewnie tam drzewo nie ma. Dawniej to tam było bardzo pięknie. Ten cały właściciel broni jeziora żeby nie wyniszczyli. Może wyniszczyli już te gawrony bo ich nie widzę już teraz.

Jest też jezioro Duś, ale to już w Litwie. Dusia jest bardzo duża, ale Dusia to ja nie widziałam.

**A JESZCZE JEST TAKIE MAŁE JEZIORO JAK SIĘ JEZIO DO KRASNOGRUDY, TAM SIĘ TYLKO WEDZGA NA GÓRKĘ I PO LEWEJ STRONIE, JAK ONO SIĘ NAZYWA?**

Po lewej stronie to Duszek. To też głębokie dosyć. Ale ono brudne to jezioro, tam te trawy, to wszystko, tam nikt nie robił. Ryby niby tu łowią jakubowscy, ale ja nie wiem jak oni tam. Przecież to zarosnięte tak że mało tam jest tej wolnej wody. Bo one tam mają brzeg od razu głęboki, bo tam moje pole było, tam pierwsza działka. Dlatego ja wiem jak tam jest. Tam nie było możliwości żeby tam wejść. Zadnym prawem, bo tam jak wejdziesz to i utopisz się. Tak głęboko. I tam wszędzie tak, tylko z tamtej strony to jest tak, może tam kto zawałił, ale może to było tak. Tam kąpią się, bo tam można wejść. Tam tamte podłożo. Bo ja tam nawet byłam, raz byłistny przypadkowo żeby pokapać się ale to jak jeszcze młoda byłam.

**A TE JEZIORA TO JAKIE JESZCZE PANI PAMIĘTA?**

Tu jest drugi Duszek. Dusalak. Po litewsku, wie tu już przekształcają na polskie ale wie to już nie przekształcają bo to już jest w archiwach. I to nie nie się nie zrobi, pomimo to przekształcają, chce żeby wszystko było polskie, ale tu nie wszystko polskie. A tamten Dusalak to Żegarskie jezioro, tam w Żegarach. Jak mój mąż zginął, dziadek zmarł, babcia zmarła, to ja chciałam bo wie myśmy mieli brzegowe 60 metrów, to im zazdrość że ja dużo brzegowego będę miała. Z tamtej strony to wie, żyją ci starostery, tu z tej strony. To oni nie wzięli też, oni przechowywali te tabele i kamali, schowali ale później te tabele się zniszczyły. Oni te Polacy spłacili za te jezioro, ja bym dostała trochę, a jak nie to tego brzegowego ja bym całe życie mogła łowić ryby. A teraz to nie, ani brzegowego ani pieniędzy. I nikt nie dostał, wie. Po co im te jeziora.



## POLISH-UKRAINIAN WORKSHOP OF FILM ANIMATION „MYSTERIES OF CHILDHOOD”

On 12-22 September 2016, the workshop of film animation titled „Mysteries of Childhood”, a meeting of Polish and Ukrainian youth for joint creative work, was held at the International Centre for Dialogue in Krasnogruda.

Cooperating with invited artists from both the Poland and Ukraine, the youth created together „The Book of Childhood” – a hand-written and illustrated book accompanied by a short animated film. Their topic were the mysteries of childhood: various elements that make up the world of children – fairy tales, lullabies, nursery rhymes, toys, games and important smells, sounds, tastes and colors.

The workshop participants were young people who participate in the educational programs of the Foundation and the Borderland Center in Sejny which include artistic activities, meetings with people and gaining knowledge about the history and traditions of their home place: the multicultural Polish – Lithuanian borderlands. For their common artistic adventure they invited their peers from Lviv – a group of young people who participate in the programs of the educational and artistic Center for Urban History of East Central Europe. Both groups share a common passion for learning about the history and culture of the place they live in and a passion for artistic activities. The subject matter associated with childhood of the young people, their parents and grandparents, was the starting point for mutual understanding of culture and traditions of origin of our participants and was inspiration for their artistic work dedicated to these traditions.







Autumn meetings at the International Center for Dialogue were preceded by preparations of both groups who looking forward to joint work gathered materials, carried out interviews with parents and grandparents, recollected their children's films and books, so as to be able to act as guides for the topics while working together on the Book of Childhood and the animated film.

Workshop activities included introduction of the young people to the technique of stop-motion animation, artwork for preparation of materials for animation, sound production and recording, theater workshops, songs and storytelling workshops which produced texts for the Book of Childhood. They were led by artists and experienced educators associated with Borderland Foundation and the Center for Urban History in Lviv – Bożena Szroeder, Weronika Czyżewska-Poncyliusz Wiesław Szumiński, Anna Valigore, Patryk Masłowski, Chrystyna Boyko, Roman Dzvonkovsky, Sophia Filipchuk, Tetiana Popovych and Oksana Demkiv. The program of the meeting included also activities, prepared by the young people, devoted to the history and traditions of the Polish – Lithuanian borderland and the multicultural Lviv. In the evenings, the workshop participants watched together the most outstanding examples of film animation.

The „Mysteries of Childhood” animation, created during the workshop, builds a tale about the remembered world of childhood symbolically placed in the space of two houses: one in Sejny and one in Lviv. The tale was spun from fragments of family memories found by the project participants, ancient lullabies, rhymes and fairy tales, stories of games and amusements, children's fears and hiding places, flavors and beloved toys of children, parents and grandparents. Their memories intertwined and resonated in the subsequent animated productions. The climax of the film is a scene in which individual elements of childhood memories form small packages, carried away by storks across the world. All graphic elements of the film, sound and animation itself were developed by young people. It is, thus, a record of artistic adventure and important experience of exploring the theme of childhood through a personal encounter with their peers from Poland and Ukraine, and with family memory.





The project was summed up with an official presentation that took place on 20 September 2016 in the White Synagogue, Sejny. The final exhibition, was composed of the pages of the Polish-Ukrainian Book of Childhood and various elements of the screenplay prepared for the animated film prepared by the young people during art workshops.

The presentation was run jointly by the young people from Lviv and Sejny. The tale of the joint project, its various stages and elements sounded in Polish and Ukrainian. This bilingual chorus recounted the young people's meetings with their parents and grandparents in Sejny and Lviv, their work on the theme of childhood that preceded the 10-day workshop, their common meetings in Krasnogruda, various art workshops they participated in and their effects – The Book of Childhood and the short animated film titled *The Mysteries of Childhood*. They read excerpts of the literary texts contained in the Book of Childhood, and the edited and provided by them with sound animated film was shown for the first time. There were also songs sung by the young people who learnt them from each other during their song workshops. At the end, all guests received gifts made by the young people: small hand-embroidered bags adorned with stones bearing small pictures.

The materials created during the project – the animated film titled „Mysteries of Childhood” and a digitized version of the Book of Childhood – were made available on CD and are useful educational tools for teachers and animators in Poland and Ukraine. Both Borderland and the Center for Urban History intend to use them in their further educational work.

The „Mysteries of Childhood” project has initiated a process of exchange of experience and long-term cooperation between both partner institutions. It was a very important experience for the young Ukrainian team, which resulted in a long-term program of educational and artistic initiatives currently under way at the Center for Urban History in Lviv.

Information about the course of the project appeared systematically on the web-pages of Borderland and the Center for Urban History. The project was co-financed by the Ministry of Education under „Polish-Ukrainian Youth Cooperation” program, and the National Cultural Centre under the „Polish-Ukrainian Youth Exchange.”





## BORDERLAND ATLANTIS – A CROSS-BORDER CULTURAL TRAIL

„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), Russia – Kaliningrad Region (Kaliningrad Writers’ Association), which aims to create a common cultural trail from Sejny and Krasnogruda, through Kėdainiai, Chistye Prudy, to Kaliningrad, accompanied by designation of places and objects that are culturally important. The result of the project will be publication of a guidebook developed by young people and their teachers in Polish, Lithuanian, Russian and English who will build on its basis the exhibition of „The Borderland Atlantis”. The project participants are young people (aged 16 – -18, approx. 10 persons from each of the participating countries) engaged in the development and creation of materials for publications and exhibitions and in art workshops. The work with young people takes the form of various educational and artistic workshops (cultural heritage workshop, studios of photography, ceramics, word, poetry, archaeology, nature, theater, music, and book studio) held in each of three countries (in Sejny, Kėdainiai and Kaliningrad). The aim of the workshops is exploration of the common cultural heritage of the region and the cultural landscape of the borderland regions they come from. Both the guidebook and the exhibition will provide supplemental







teaching aids for teachers and future guides to the cultural trail of the three countries – Lithuania, Poland and Russia.

The „Borderland Atlantis” program allows both young people and teachers participating in the three-year educational and artistic adventure, gain knowledge about their neighbors on the other side of the border, 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 of training, travel and networking with partners from other countries, while consolidating their identity and ties with the region and the place from which they originate.

The last activities finalizing the project were conducted in early 2015 with three meetings, in Sejny, Kėdainiai and Kaliningrad, of teachers from the three countries. The products of the meetings were sample lesson plans relating to the three mentioned above regions. In the future, they can be used in school education. The summary meeting of the Borderland Atlantis project was held from 15 to 20 June. The effort of many months of studying, collecting and developing of the materials for the creation of a cultural trail was finalized with a promotional publication in three languages crowning the research conducted by the young people. The final event of the project was a trip of the group of 30 project participants along the trail from Krasnogruda, through Kėdainiai to Kaliningrad, and publication of the guide of „Borderland Atlantis” in four languages. The authors of the texts concerning the various places located on the newly created Cultural Trail were young project participants.



More about the project:

[http://pogranicze.sejny.pl/atlantyda\\_pogranicza\\_transgraniczny\\_szlak\\_kulturowy,1486.html](http://pogranicze.sejny.pl/atlantyda_pogranicza_transgraniczny_szlak_kulturowy,1486.html); [www.borderlandatlantis.net](http://www.borderlandatlantis.net)



## A HANDBOOK OF DIALOGUE: TRUST AND IDENTITY. RUSSIAN EDITION.

*A Handbook of Dialogue* has been inspired by Czesław Miłosz – practitioner and theorist of dialogue. It meets the demand expressed by the poet in the Native Realm: a demand for building a multicultural and multinational understanding on the Polish-Lithuanian-Belarusian borderlands and across Europe. Such borderlands run not only along state borders but also across states themselves. Czesław Miłosz encouraged awareness of the existence of the borderlines and promoted the idea of good neighbor relations.

It is this idea of good neighbor relations that becomes the fundamental value, around which focus the polyphonic voices of the *Handbook of Dialogue*. *A Handbook of Dialogue* crowns the long term program of Borderland Foundation: NEW AGORA Symposion. The book makes a contribution to the Polish culture in the building of a European community and understanding between nations. The main objective of this cultural-educational project is to disseminate new practices and new reflection on intercultural dialogue. The publication invites readers to debate on today's multicultural societies in Europe and in their neighborhoods and on ways of introducing the idea of intercultural dialogue in life. The Handbook not so much theorizes but presents and promotes good practices – for example, interesting and successful projects in the field of education and culture conducted in multicultural, multilingual, multi-ethnic and multi-denominational communities.

*A Handbook of Dialogue* is a symbolic „new agora” – a space of meeting and discussion of people of different professions and nationalities in order to exchange experiences and thoughts related to the challenges associated with intercultural dialogue. The Handbook is aimed primarily at students and young practitioners of dialogue. It can be used for academic work, but its primary purpose is friendly engagement of wide audiences with the idea of neighborhood. The also outside academia, among practitioners of dialogue





such as cultural animators and leaders of non-governmental organizations from around the world.

Regarding the fact that its potential recipients may live outside the European cultural milieu, the book defines even the most elementary concepts. The leading idea of neighborhood is surrounded by a wide spectrum of issues and problems.

*A Handbook of Dialogue* is a collection of 40 essays and articles. The publication builds a reflection on the issue of intercultural dialogue in the countries of Central Europe (Poland, Bosnia and Herzegovina, Serbia, Croatia, Romania, Lithuania), Western Europe (United Kingdom, France, Germany, Spain, Finland, Greece), Middle East (Israel, Iran, Iraq), the Caucasus (Georgia, Azerbaijan, Armenia, Chechnya), North Africa (Morocco) and the United States of America.

*A Handbook of Dialogue* is an interdisciplinary project, combining the theory of intercultural dialogue and presenting examples of artistic projects and practices of good neighborhood.

So far, *A Handbook of Dialogue* had been published in Polish and English. Its Russian edition was highly anticipated in the countries of the former Soviet Union, and those where Russian language is the language of communication.

Its promotional meeting took place on 4 March in the East Poland House in Brussels, with the debate titled „The Ethos of Dialogue versus the Crisis of Identity and Trust.” Among participants were present: Krzysztof Czyżewski, Elena Chizhova and Selim Chazbijewicz.

In June (24-26), the Center for Intercultural Dialogue Mendelsohn’s House in Olsztyn held a seminar on „Border Regions of Europe – Diversity – Development”

It included a debate on *A Handbook of Dialogue: Trust and Identity*, with the participation of Krzysztof Czyżewski and Kazimierz Brakoniecki, hosted by Alina Kuzborska.





## „TALES OF COEXISTENCE 2015” IN PARTNERSHIP WITH CENTER „BORDERLAND OF ARTS, CULTURES AND NATIONS”

### The „Song of Porcelain” Literary Café

A continuation of the realized for three years program of meetings with authors in the „Song of Porcelain” Literary Café Meetings in the form of a literary café were enriched by reading of passages from literature, film shows, music and multimedia presentations. Since 2014, the program has been a thematic series titled „Tales of Coexistence” whose narrative content is based on the debate about otherness, alienation and references to the semantics of the notion of bridge in the context of cultural values and traditions.

Guest speakers of the meetings have been writers, artists, researchers, travelers and people of culture:

- 17.01. – Greek tragedy and Japanese Noh theater – a meeting with Jadwiga Rodowicz;
- 25.01. – Other – Human / Nature in the era antropogene – a meeting with Edwin Bendyk;
- 21.02. – Around Księgi Jakubowe – a meeting with Olga Tokarczuk
- 19.04. – Through the Distorting Mirror. A Journey towards Polish-Jewish Reconciliation – a meeting with Louise Steinman;
- 06.07. – „Karski and Ruler of the World” – film show and accompanying meeting with the director Sławomir Grinberg;
- 07.07. – Jerusalem: The Torn City – a meeting with Meron Benvenisti, writer and political scientist from Jerusalem;
- 13.07. – Poland of Broken Bridge – Challenge to Culture. A meeting with Izabella Cywińska and presentation of her autobiography „Dziewczyna z kamienia”;





- 19.07. – Ukraine: A Broken Bridge – a meeting with Timothy Snyder, historian involved in Central and Eastern Europe;
- 26.07. – „I will haunt you with my difficult love”. About Zbigniew Herbert’s and Czesław Miłosz’s friendship – a meeting with Andrzej Franaszek;
- 01.08. – „Celan – Poet of Broken Words” – a meeting with Paweł Piszczatowski, author of the book „Znacze//nie wiersza”. Apofazy Paula Celana”;
- 02.08. – „Maidan or a Fragile Miracle of Solidarity” – a meeting with Marci Shore, historian of the Central and Eastern Europe;
- 09.08. – „Ginczanka – a broken thread of poetry” – a meeting with Piotr Mitzner, Polish theatrologist, poet, essayist, writer and professor of humanities;
- 05.12. – „The Bridge of Heretics, or about the Jewish Culture Festival in Krakow” – a meeting with Janusz Makuch co-founder and director of the Festival;
- 29.12. – Liquid Identity. The past and the future in children’s drawings representing dying cultures. – a meeting with Sławomir Brzoska. Polish contemporary artist, performer, traveler, and professor of fine arts.



Pogranicze zaprasza na spotkanie z cyklu "Opowieści o współstnieniu"



## WSPÓLNOTA OPOWIEŚCI – KSIĘGI JAKUBOWE

Gościem spotkania będzie: **Olga Tokarczuk**

Pisarka i poetka, autorka m. in. powieści "Podróż ludzi księgi", "Bieguni", "Prowadź swój ptąg przez kości umarłych" i "Księgi Jakubowe".

Spotkanie poprowadzi: **Krzysztof Czyżewski**

Międzynarodowe Centrum Dialogu, Kawiarnia "Piosenka o Porcelanie", Krasnogruda  
21 lutego (sobota) 2015 r. godz. 17.00



### Literary Assembly

The International Centre for Dialogue in Krasnogruda hosted the third meeting of the cyclical Borderland's program „Literary Assembly”: a meeting of translators from Poland and Lithuania organized by the Union of Writers of Lithuania, Borderland Foundation and the Centre „Borderland – of Arts, Cultures and Nations” in Sejny. During the meeting were held translation workshops, lectures, literary seminars conducted by translators and experts on Lithuanian and Polish literatures.

There was an evening of poetry with the participation of Lithuanian writers and translators. Guests of the meeting were: Rasa Rimickaitė – translator of fiction, Cultural Attaché of the Republic of Lithuania in Poland, Antanas A. Jonynas – poet, translator, president of the Writers, Union of Lithuania and Birute Jonuškaite – writer, translator, vice president of the Writers' Union of Lithuania, Vyturys Jarutis, Eugenijus Ališanka, Vladas Braziūnas, Irena Aleksaitė, Gintaras Grajauskas, Kazys Uscila, Dainius Gintalas, Ricardas Šileika, Mindaugas Valiukas, Sigitas Birgelis, Agnieszka Rembiałkowska, Alina Kuzborska, Jonas Jankauskas, Tomasz Błaszczak and Paulina Ciućka.







## Krasnogruda Studios

- **Music of the Place Studio** – search for a new sound for the traditional Lithuanian polyphonic songs: Sutartines. Music workshop was conducted in two tracks – groupwork on singing and on instrumental sound;
- **Nature Studio** – concentrates on the themes related to the „rhythms” of nature, it explores the rituals and ceremonies connected with the Earth and the nature’s calendar – the four seasons. Exploration of these threads in mythologies, local legends and oral traditions;
- **Earth Studio – Small Naturalists** introductory classes for children in the natural world of the Krasnogruda Park. Children learn the rites and ceremonies associated with the natural rhythm of the Earth.
- **Krasnogruda Pantry Studio** – a multigenerational workshop with the participation of residents of Krasnogruda and its environs, it collects information on herbs, medicinal plants, teaches how to recognize and use the herbs found in the surrounding gardens, forests and meadows.
- **Sound Studio** – participants learn the basic principles of working with sound acoustics, realization of field recordings, editing of recordings sound effects, sound in film and the technical equipment used for field recordings. The themes of the activities were: Audio recorders, microphones and their types. Additionally organized were workshops in acoustics, electro-acoustics and psychoacoustics.
- **Bridge Library Studio** concentrates on organizing thematic collections. The Studio gathered and researched collections related to the topics of: bridge, coexistence, otherness, alienation, Medea and the Argonauts, ancient Greece, Colchis, ancient mysteries and theatre, myth and culture.
- **Weaving Studio** – its young participants learn weaving traditions of Sejny region and the Polish-Lithuanian-Belorussian borderlands: double-warp fabrics





and the so-called sejpaki. Additionally, the Studio hosts meetings with regional ethnographers.

- **Deep Song Studio** – refers to the rich tradition of regional song – Lithuanian, Belarussian, Jewish, Russian Old Believers’ and also Polish songs. The Studio conducts workshops of singing with a repertoire associated with the liturgical and natural calendar.
- **The Mysteries of Childhood Studio** – refers to childhood and collects concepts connected with cradle, home and hearth. It also deals with the experience of venturing outside home, starting in the world and first contacts with otherness. It collects material about: lullabies, rhymes, games, fun, fears and anxieties, bedtime stories, toys, nursemaids, secrets.
- **Mask Studio** – dedicated to the manufacture of ceramic masks referring to the myth of the Argonauts. Practical workshops with their design, firing and glazing are accompanied by themed activities: ceramic sculpture, painting on ceramics, majolica.
- **Word and Tale Studio** – dedicated to two great archetypes, symbols of our culture: Bridge and Alien – Other – Own. Participants, by recalling personal experiences of the transition and by creating emotional bridge maps and exploring the elements of ritual, create their own story of „The Invisible Bridge”.
- **Film Studio** – focuses on teaching the language of film leading to making films related to otherness, exclusion and difficult relationships. It deals with documentary work.







## ACADEMY OF BRIDGE BUILDERS – WORKSHOPS, INTERNSHIPS, STUDY VISITS

Extracurricular educational and artistic activities. Its program caters for different age groups of school and academic students; activities are related to the cultural heritage of the borderlands, the life and work of Czesław Miłosz, Polish-Lithuanian neighbor relations and the pre-war history of the Krasnogruda manor. Educational activities use artistic activity as a tool for transferring knowledge about customs, ancient and modern traditions of the inhabitants of the borderlands (Polish, Jewish, Russian Old Believers', Lithuanian, Belarusian, Muslim and Protestant).





## PUBLISHING PROGRAM

The **Meridian** series, presenting works of eminent authors from Central and Eastern Europe, published:

- **Arczil Kikodze „Ptaki i ludzie”**

This book works like lens of an ornithological telescope, through which also human affairs can be glimpsed. Unquestionably, one of the most interesting Georgian novels of recent years, as confirmed by critics who, awarded it the most important literary award „Saba” for 2014.



- **Daniela Kapitáňova „Samka Tale księga o cmentarzu”**

„Księga o cmentarzu” unleashed a storm in Slovakia. The novel first appeared on April 1, 2000, as a novel supposedly written by Samko Tale, a slightly impaired inhabitant of the Slovak-Hungarian Komarno, and was at first taken as an April Fool’s joke. To print some gibberish by a retarded waste paper collector? – asked the first critics of the novel who did not bother to read it. Other critics, in turn, immediately dubbed the book a Central European Forrest Gump, a Slovak Švejk or Komarno Idiot.



- **Catalin Dorian Florescu „Jacob postanawia kochać”**

The novel by Dorian Florescu Catalina is a saga of the Ober-tin family, settlers referred to as Schwabs in the Banat, although from the end of the eighteenth century they arrived from different regions of Western Europe, creating a colorful cultural environment with Germans, Romanians, Hungarians, Serbs and Gypsies...



- **Jaan Kapliński „Ojcu”**

The author is an eminent Estonian writer, poet, philosopher, environmentalist and adventurer. The book tells a complicated history of a family, about the father who was a Frankist Pole, tortured to death in a gulag.





In the poetry series **Inicjał**, whose numbered publications include original artwork by the artist Wiesław Szumiński, appeared:

- **Aleś Razanaŭ „Lot strzały”**

Aleś Razanaŭ is an author of an innovative trend in the contemporary poetry Belarusian poetry, linking hermeneutical poetic traditions of the West and the East.



- **Marina Trumić „Pantofle dla Mona Lizy”**

Marina Trumić, writer, translator, journalist, born in Belgrade, in 1939. The city of her childhood, youth and maturity was Sarajevo. She wrote poetry and prose, essays, sketches from her travels. She has translated Polish literature, especially poetry.



- **Janina Osewska „Tamto”**

Janina Osewska is a poet and educator, combining her professional work with many passions, especially with photofeaphy, traveling and animation of literary life. She lives in Augustów.



- **Jan Kasper „Wyznania dozorczy mrówek”**

Jan Kasper – poet, Polish teacher, director and animator of culture. He comes from Greater Poland.







## FINANCIAL STATEMENT

### BALANCE SHEET PREPARED FOR 31.12.2015

row	ASSETS	for the end of	
		preceding year	current year
1	2		
<b>A</b>	<b>Fixed assets</b>	<b>6.206.307,71</b>	<b>6.020.119,67</b>
I	Intangible and legal assets*	0,00	0,00
II	Tangible assets including fixed assets	6.206.307,71	6.020.119,67
III	Long-term liabilities*	0,00	0,00
IV	Long-term investments*	0,00	0,00
V	Long-term prepayments and accrued income*	0,00	0,00
<b>B</b>	<b>Current assets</b>	<b>718.086,32</b>	<b>606.060,87</b>
I	Inventory of tangible current assets	621.614,48	569.645,29
II	Short-term liabilities	53.988,31	26.439,71
III	Short-term investments	38.340,77	5.833,11
1.	Cash*	38.340,77	5.833,11
2.	Other current investments*	0,00	0,00
IV	Short-term deferred expenses*	4.142,76	4.142,76
	<b>Total assets</b>	<b>6.924.394,03</b>	<b>6.626.180,54</b>
row	LIABILITIES	for the end of	
1	2	preceding year	current year
<b>A</b>	<b>Own (funds) capital, including:</b>	<b>857.561,14</b>	<b>826.231,01</b>
I	Core (fund) capital	394.839,93	857.561,14
II	Revaluation reserve (fund)*	0,00	0,00
III	Unpaid contributions to core capital (negative value)	0,00	0,00
IV	Profit after taxation for the financial year*	462.721,21	-31.330,13
V	Financial result from previous years*		
<b>B</b>	<b>Liabilities and Provisions for Liabilities</b>	<b>6.066.832,89</b>	<b>5.799.949,53</b>
I	Long-term liabilities, credits and loans	647.000,00	550.000,00
II	Provisions for liabilities		
III	Other Liabilities*	72.942,05	47.158,83
IV	Prepayments and Accrued Income*	5.346.890,84	5.202.790,70
	<b>Total Liabilities and Equity</b>	<b>6.924.394,03</b>	<b>6.626.180,54</b>

Date of discharge: 28.03.2016 r.



## PROFIT AND LOSS ACCOUNT

for the period from 01.01.2015 to 31.12.2015

Profit and Loss Account basing on Attachment No. 4 to Accounting Act  
for non-commercial organizations

Item	Details	Amounts for previous year	Amounts for current year
1	2	3	4
<b>A.</b>	<b>Income from basic operating activities and equivalent, including change of product status (increase – positive value, decrease -negative value)</b>	<b>1.361.715,83</b>	<b>1.148.997,25</b>
I.	Income from activities of public benefit organization and equivalent:	1.361.715,83	1.148.997,25
1.	Income from charity public benefit activities	1.116.366,24	994.668,68
2.	Income from basic operating activities and equivalent, including change of product status (increase – positive value, decrease -negative value)	245.349,59	154.328,57
<b>B.</b>	<b>Costs of basic operating activities</b>	<b>988.569,10</b>	<b>1.277.261,48</b>
1.	Costs of charitable public benefit activities	988.569,10	1.277.261,48
1.	Costs of charity public benefit activities	682.030,21	1.122.932,91
a)	Depreciation	108.093,74	158.449,47
b)	Materials and energy consumption	420,31	78.945,38
c)	Wages and salaries, social insurance and other benefits	39.561,12	402.210,93
d)	Other costs	533.955,04	483.327,13
2.	Costs of charity public benefit activities	306.538,89	154.328,57
a)	Depreciation	87.502,97	27.738,57
b)	Materials and energy consumption	100.877,20	66.979,73
c)	Wages and salaries, social insurance and other benefits	29.939,65	21.182,03
d)	Other costs	88.219,07	38.428,24
<b>C.</b>	<b>Other income and profits including revaluation of assets</b>	<b>214.130,22</b>	<b>160.461,66</b>
<b>D.</b>	<b>Other costs and loss including revaluation of assets</b>	<b>124.423,74</b>	<b>63.512,56</b>
<b>E.</b>	<b>Income tax</b>	<b>132,00</b>	<b>15,00</b>
<b>F.</b>	<b>Total net financial result</b>	<b>462.721,21</b>	<b>-31.330,13</b>
<b>I.</b>	<b>Revenue surplus (positive value)</b>	<b>462.721,21</b>	<b>0,00</b>
<b>II.</b>	<b>Deficiency of Revenues over Expenditures (negative value)</b>	<b>0,00</b>	<b>31.330,13</b>
<b>II.</b>	<b>Nadwyżka kosztów nad przychodami (wartość ujemna)</b>	<b>0,00</b>	<b>31.330,13</b>

Date of discharge: 28.03.2016 r.



### GENERAL INFORMATION:

- 1) *organization name, registered office and address or place of residence and address and the number of the relevant court register or record,*  
Fundacja Pogranicze, Ul. Piłsudskiego 37, 16-500 Sejny
- 2) *indication of the duration of the organization, if limited,*  
The Company has unlimited duration.
- 3) *indication of the period covered by the financial statement,*  
The period covered by the financial statement: 2015.01.01– 2015.12.31
- 4) *indication of the accounting principles prescribed for micro enterprises detailing selected accounting simplifications*  
Borderland Foundation uses the following accounting principles available to micro enterprises:
  - a) it does not apply the prudent valuation principle,
  - b) it draws up more detailed reports following Annex 4 of the Accounting Act, using the formula of the financial statements prepared by the Department of Public Benefit (according to Art. 10 paragraph 1 of the Act of 24 April 2003 on Public Benefit and Voluntary Work Journal of Laws 2014 item 1118 as amended, conducting public benefit organizations: unpaid charitable activities of public benefit and paid public benefit activities requiring accounting separation of these activities to the extent allowing determination of revenues, costs and results of each of these activities).
- 5) *indication as to whether the financial statements has been prepared assuming continued operation of the enterprise in the foreseeable future and that there are no circumstances indicating risks to continuation of its activities,*  
The financial statement has been prepared assuming continued operation of the enterprise in the foreseeable future and there are no circumstances indicating risks to continuation of its activities,
- 6) *discussion of the adopted accounting principles (policy), including methods of valuation of assets and liabilities (including depreciation), financial result and the method of preparation of the financial statements in the scope in which accounting regulations allow the entity the right to choose.*  
The Foundation uses the following valuation methods:
  - a) Intangible and legal assets are valued at acquisition prices or production cost less accumulated depreciation.
  - b) Fixed assets are valued at acquisition (purchase) prices or production cost less accumulated depreciation. Fixed assets are depreciated according on a straight-line basis.
  - c) Receivables are measured at the amounts due.
  - d) Cash in PLN is recognized at its nominal value. Amounts in Euro are valued at the average exchange rate of the NBP on the day preceding the valuation.
  - e) Equity (own funds) are recognized in the books at their nominal value, according to their types and rules laid down by laws and the statute.
  - f) Payables are valued at the amounts due.



- g) Prepayments and accrued income include, in particular, the amounts of the received subsidies in their part assigned to the future reporting periods.
- h) The financial results are presented in accordance with Annex 4 to the Act (more detailed – according to the specific character of the organization).

#### ADDITIONAL INFORMATION TO THE BALANCE SHEET:

- 1) *amounts of any financial liabilities, including those under debt financial instruments or guarantees, or contingent liabilities not included in the balance sheet, indicating the nature and form of debts secured by collaterals; any commitments concerning pensions and affiliated or associated undertakings shall be disclosed separately, ,*

The Foundation has a liability secured by blank promissory note issued to the Society for Social and Economic Investment SA in Warsaw under the loan agreement No. 2010/06/07. As at 31.12.2015 the value of the outstanding loan is 505,000.00 PLN.

- 2) *the amount of advances and credits granted to the members of the administrative, management and supervisory bodies, with an indication of interest rates, main conditions and any amounts repaid, written off or depreciated, as well as commitments entered into on their behalf by way of guarantees of any kind, with an indication of the amount of the total for each category.*

The organization does not grant loans to members of the administrative, management and supervisory bodies, as well as commitments entered into on their behalf by way of guarantees of any kind.

- 3) *of own shares (stock), including:*

- a) *the reason for the acquisition of shares (stock) made during the financial year,*
- b) *the number and nominal value of shares purchased and sold in the fiscal year, and in the absence of a nominal value, their book value, as well as part of the share capital these shares (stock) represent,*
- c) *in the case of acquisition or disposal for, the equivalent of these shares (stock),*
- d) *the number and nominal value or, in the absence of a nominal value, the book value of all shares acquired and retained, as well as part of the share capital that these shares (stock) represent.*

The organization does not have any shares or stock.

- 4) *Supplementary data on assets i and liabilities*

##### Assets

##### Fixed assets

Buildings, apartments and civil engineering works	5.872.798,39
Tecchnical devices and machines	42.452,28
Other fixed assets	104.869,00

##### Inventories

Work in hand (books)	50.081,74
Finished goods	519.563,55



Short-term receivables include:

Receivables from other entities	18.637,71
Tax receivables	7.802,00

Short-term investments include:

Funds deposited in bank accounts and in hand	5.833,11
Short-term prepayments (property insurance)	4.142,76

**Liabilities**

Equity consists of:

I. The Fund stipulated in the Statutes	857.561,14
Financial results for the financial year	-31.330,13

Liabilities and Provisions for Liabilities

Loans payables	550.000,00
Trade payables	40.319,29
Liabilities for social security	418,08
Unpaid remuneration for specific task contracts and mandate contracts	3.563,55
Other liabilities	2.857,91
Payments and accrued income	5.202.790,70

5) *information about the structure of realized revenue with an indication of sources*

Revenue from charitable statutory activities 994.668,68 percentage share – 86.57%

Payment from 1% tax	11.416,40
Public fundraising	110,00
Cash donations	101.752,93
Grants and funds from public institutions for implemented projects	866.389,35
Other revenue (award)	15.000,00

Revenue from charitable statutory activities 154.328,57 percentage share – 13.43%

Publishing activity	61.694,19	
Tickets for exhibitions	15.082,02	
Borderland Studios	42.298,45	
Paid project activities	35.253,91	
Activities under the Statutes total	1.148.997,25	100%
Other revenue:	8.168,30	
Other operating revenue:	160.461,60	

6) *Information about the cost structure*

Structure of incurred costs

Costs of charitable activities under the Statutes	1.106.418,64	82.02%
Costs of paid statutory tasks	154.328,57	11.44%
Administrative expenses	16.514,27	1.22%
Other operating expenses	14.138,88	1.05%
Financial expenses	57.541,92	4.27%
<b>Total costs</b>	<b>1.348.942,28</b>	<b>100.00%</b>



The general administrative costs for 2015, 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 – 18% (based on the proportion of revenues from paid activities for the previous year).
- costs of unpaid activities – 76%

7) other information of significant impact on the financial situation of the organization  
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 600,000.00, increased with an annex in 2011 to 700,000.00 PLN and converted into a long-term loan. In February 2016, the Foundation signed another annex extending the repayment period of the loan until June 2020. As at 31.12.2015, the debt under the loan amounted to PLN 505 000 PLN.

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