



“BORDERLAND” FOUNDATION
OPERATIONAL AND FINANCIAL REPORT
FOR **THE YEAR 2020**

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Most programmes operated by the International Centre for Dialogue in Krasnogruda are delivered in partnership with the “Borderland – of Arts, Cultures and Nations” Centre in Sejny.



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COLLABORATION WITH UNIVERSITIES AND INTERNATIONAL EDUCATIONAL PROGRAMMES

Trying epidemiological circumstances notwithstanding, the *Borderland* Foundation made every effort to preserve intensive and diverse co-operation with academic institutions and communities, and continue all long-term academic and educational programmes already in progress.

DISTERRMEM (DISPUTED TERRITORIES AND MEMORY)

A three-year international research programme, with the *Borderland* Foundation as a partner organisation. The University of Bath, United Kingdom, serves as project leader. Other partners include the University of Warsaw, National Academy of Sciences in Armenia, Forman Christian College, Pakistan, and Educational and Cultural Bridges Foundation, Armenia. The project is funded under the European *Horizon 2020* Programme.

The purpose of the project is to create a co-operation and exchange forum for scientists, civic organisation employees and culture practitioners from Poland, Armenia and United Kingdom, with a focus on reflection and practice in the field of memory of post-conflict territories and communities.

Operating in three key regions (Europe, South Asia, South Caucasus), the project is centred around four levels of analysis and interrelations between the same: the role of civic society groups and non-governmental organisations (NGOs), culture practitioners, national states and regional organisations in the process of managing contending memories with regard to disputed territories. Furthermore, the project targets the promotion of best practice samples tailor-made for decision-makers, civic society organisations, culture practitioners, and academic scholars in assorted contexts.

Academics from Armenia and Great Britain visit Krasnogruda as part of project activities. While developing their own research topics, they use *Borderland* Cultures Documentation Centre resources and learn about the *Borderland* Foundation's work. The Foundation attends and co-organises conferences, summer schools and workshops for project participants. The project involves shared research projects; joint publications have been scheduled. A programme summary and wrap-up conference in Krasnogruda has been planned for 2021.

A review of reference literature by researchers and practitioners engaged in project activities was published in the first quarter of 2020, and is available at



www.disterrmem.eu/publications. A conference was held on March 23rd and 24th 2020 to present completed project activities and a plan for the two years ahead. In view of the pandemic crisis, the event was organised online.

(RE)VIEWING EUROPEAN STORIES

An international educational programme designed to draft interactive materials. *(Re)Viewing European Stories* is an educational pilot project delivered over the period of October 2019 through September 2020. Co-ordinated by the *EUScreen* Foundation, funded by the Evens Foundation and thematically supported by EuroClio, the project involved the drafting of interactive materials with a focus on the history of Europe defined as shared, extending beyond national curricula and requiring a broader context to comprehend mutual relations and connections.

Archivists, historians and educators from several European countries came together to create educational materials: *Documenta* – Centre for Resolving the Past (Croatia), *Borderland* Foundation (Poland), European Observatory on Memories (Spain), European Network Remembrance and Solidarity, National Film Archive – Audiovisual Institute (Poland), Netherlands Institute for Sound and Vision (the Netherlands), and Jacek Staniszewski (Poland) – teacher and EuroClio ambassador responsible for content and substantive works. Magdalena Arażny – magdarysuje.pl was the project's graphic designer. Weronika Czyżewska-Ponczyk managed the programme on behalf of the *Borderland* Foundation.

The chief purpose of the project was to promote historical critical thinking among secondary school students and teachers by designing new interactive educational activities, largely founded on archival audiovisual content sourced in *EUScreen* and *Europeana* collections.

The pilot project yielded three educational activities referencing three different borderlands and focusing on specific borders, their importance and role to the history of Europe: the Bosnian city of Mostar with its difficult and perpetually alive recollection of Yugoslav wars of the 1990s; Catalonia with her living and breathing memories of dramatic Spanish Civil War events, which forced civilians and the military to flee for France and seek shelter from General Franco's dictatorship; the complex situation along the Polish-Lithuanian borderland, where





not two but multiple nations and ethnic groups found a home and continued to share the territory, despite tragic developments and conflicts troubling the area for most of the 20th century.

Three short films by participants of the *In Between* project delivered by the European Network Remembrance and Solidarity became a point of departure for working on educational materials. The Network project was designed to research the history and dynamics of European borderlands in light of dramatic historical processes of the 20th century. A springboard for other materials, these films are a record of spoken history, showcasing personal dramas of individuals residing across the three identified borderlands.

The purpose of educational activities drafted as part of the project was to develop media literacy, especially by encouraging students to create their own multimedia content: animated movies, audio recordings, time-lapse photography, short films, etc. A vast selection of maps and other visuals were made available to facilitate the assignment. Brief narratives in simple English (information packages) were created as well, with intent to provide essential contextual knowledge for each of the analysed films, and the history of locations and communities they reference. A short glossary of selected terms was attached to further clarify the context. <http://blog.euscreen.eu/reviewing-european-stories/>.

COLLEGE OF EUROPE – STUDY VISIT

This year, the *Borderland* Foundation began co-operating with the College of Europe. Over the period of September 20th-25th, a study visit was organised for Natolin-based College of Europe students of the post-graduate Master of Arts curriculum in European Interdisciplinary Studies. Two international groups of students (a total of 70 persons) from approximately 20 countries attended an intensive curriculum of lectures, presentations and meetings at the *Borderland* Centre in Sejny, Puńsk, and the International Centre for Dialogue in Krasnogruda. The programme comprised three themed components: cultural heritage of the Polish-Lithuanian borderland, European cultural and educational programmes, and cross-border co-operation. This was the first event organised jointly with the College of Europe, and one we intend to make part of our regular schedule.





THE STUDIOS OF KRASNOGRUDA

The Krasnogruda Studios of Art and Education are a constellation of year-round artistic and educational workshops organised at the International Centre for Dialogue in Krasnogruda. Studio activities attended by young people and adults alike reference local matter, memories of places, and the local community's creativity. Residents of Sejny and villages surrounding Krasnogruda, including Poles, Lithuanians and Russians-Old Ritualists participate in workshops. Studios are run by culture animators from the *Borderland* team. Eminent artists, culture animators and pedagogues with many years of experience in working with multicultural communities in the field of art are invited to join Studio projects.

This year, taxing epidemiological circumstances notwithstanding, the Foundation managed to keep the *Gucio Enchanted* Studio curriculum running, albeit with intervals, to accommodate the youngest fry and their families; fit the Studios of Krasnogruda with new furnishings and equipment; and open a new children's robotics studio at year-end.

NEW FURNISHINGS AND EQUIPMENT

This year, after eight years in operation, Studios of Art and Education at the International Centre for Dialogue in Krasnogruda were equipped with new devices and furniture as part of the "*Infrastructure of Culture*" programme operated by the Ministry of Culture and National Heritage. Worn and torn by many years of year-round use, Studio equipment which had reached the end of life cycle was replaced, Studio resources expanded to include new purchases.

The ART STUDIO was equipped with a new ceramic furnace (1 set): clay is one of the basic materials used in the Studio, clay sculpting a technique indispensable to any art teaching facility.

The NATURE STUDIO was equipped with a laptop computer (1 set) allowing the connection, operation, and use of the Studio's electronic microscope to enable microscope photography and videography. The computer screen allows simultaneous microscopic imagery access for larger groups of users while improving photo quality.

The Studio was fitted with new chairs (14 pieces), functional, light-weight and stable.



The *GUCIO ENCHANTED* Studio was fitted with a tablet (1 piece) with a drawing functionality – comfortable and easy to use, a practical solution for groups of young attendants. The Studio was also equipped with a projector (1 piece) allowing the screening of photographs, paintings and other artworks to inspire and stimulate the imagination.

Furniture was purchased to support activities of all three Studios – Art, Nature, and *Gucio Enchanted*: lockable cupboards (6 pieces) allow easy storage, distribution and display of the extensive collection of teaching aids used in regular Studio work (books, props, artefacts, mock-ups, etc).

Each Studio has a collection of books helpful in delivering workshops, available to class participants and visitors and matching their preferred interests.

The multi-purpose PRESENTATION AND DISPLAY ROOM shared by all Studios has been fitted with a laptop computer (1 set) to enable the delivery of workshop sessions, educational film screenings, and presentations of audio-video materials produced in the course of the Foundation's educational work. The room was also equipped with chairs (50 pieces) useful in Studio work and allowing simultaneous class delivery at two locations.

THE GUCIO ENCHANTED STUDIO – EDUCATIONAL AND ART CLASSES FOR YOUNG CHILDREN

In the year 2020, classes at the *Gucio Enchanted* Studio in Krasnogruda were delivered with intervals caused by the COVID-19 pandemic. By mid-March, regular weekly art classes were held for two children's groups (kindergarten and early primary school pupils): for children from around Krasnogruda and Sejny on Saturdays; for kindergarten and grade 1-3 pupils from the local school in Poćkuny on Thursdays. Suspended mid-March, classes were briefly reintroduced in June and continued in September once the school year began, only to be shut down in late October. In August, *Gucio Enchanted* Studio children and *Gaja* Club members joined forces in constructing and setting up wooden huts for butterflies and pollinators across from the Studio building. As many as three groups of children attended intramural classes at the Studio during the final stretch of the year: local children on Saturdays, kindergarten and grade 1-3 pupils from the school in Poćkuny on Mondays, children from both groups interested in robotics and encryption – on Wednesdays.

Whenever classes were suspended, tutors expanded their knowledge of working with young children and developed Studio archives, organising records, student works, and photographs. They generated a list of scripts for classes delivered,





as well as a bank of future ideas. Ceramic tiles and utensils created by children were fired and enamelled. The Studio building underwent conservation works. During the tourist season, the *Gucio Enchanted Studio* was opened to visitors interested in viewing exhibitions of artworks by children attending Studio classes and photograph records documenting the curriculum, and/or listening to accounts regarding young artists' works and Studio activities. Moreover, tutors joined the duty roster at the Miłosz Manor, and helped organise exhibitions and meetings.

CHILDREN'S ROBOTICS STUDIO

A robotics studio opened in October 2020. Children of two age groups (4-5 and 6-7) began attending classes in Krasnogruda, the curriculum designed to introduce them to new technologies, design and computer programming through fun and games. Special Lego brick sets are made available in class to let children build simple robots they programme with the use of age – and skill-appropriate pictograms.

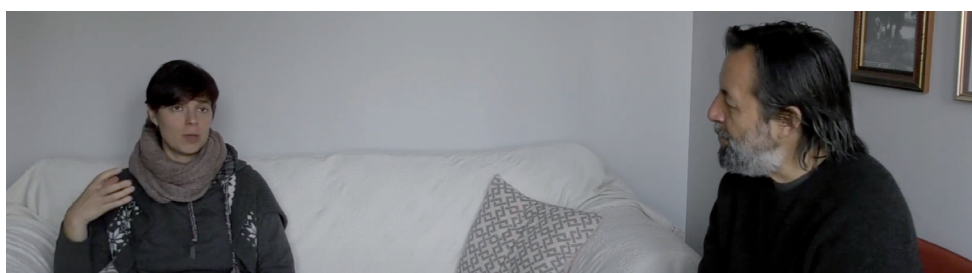




"BORDERLAND-BELARUS". A SCHOLARSHIP PROGRAMME FOR CREATIVE CULTURE AUTHORS FROM BELARUS

"*Borderland-Belarus*" is a programme supporting Belarusian writers and journalists whose freedom and safety are at risk for reasons associated with the country's current political situation. The programme comprises two different areas of assistance: three-week residency projects at the International Centre for Dialogue in Krasnogruda, and debates and interviews with programme beneficiaries, made available for online audiences. The Miłosz Manor offers programme participants a venue where they can regain strength, engage in creative work, and get in touch with media and publishers; furthermore, scholarships of EUR 500.00 offer extra financial assistance upon returning home. The programme is a platform for exchanging thought and experience and a source of information on the current situation in Belarus, as well as an opportunity for dialogue and international collaboration.

Writer Ulla Lachauer's donation made it possible for the first residency to be held from October 30th 2020. **Hanna Yankuta** – Belarusian writer, translator from the Polish and English languages, researcher of Belarusian and English-language literature, Belarusian PEN Club member and Ph.D. holder in philology – was the first residency programme participant. Yankuta is the author of three children's books, as well as essays and articles with a focus on literature and feminism. She translated the following publications from the Polish language: Janusz Leon Wiśniewski's *End of Loneliness* (*Koniec samotności*, with Katiaryna Matijeuska), Katarzyna Ryrych's *Burdock Field* (*Łopianowe pole*), Florian Czarnyszewicz's *People of the River Bereza* (*Nadberezyńcy*, with three other translators), Tadeusz Dołęga-Mostowicz's *Witch Doctor* (*Znachor*, with three other translators), Bolesław Leśmian's poetry for the book *Selected Poems* (*Poezje wybrane*) as part of the *Poets of the Planet* series, as well as poems by Czesław Miłosz, Wisława Szymborska, Adam Mickiewicz, Jan Czeczot, etc. "*Gaude Polonia*" scholar (2012).





MARIA AND KAZIMIERZ BRANDYS RESIDENCY PROGRAMME

The Maria and Kazimierz Brandys Residency Programme is dedicated to the memory of the Programme's patrons and their entire generation. The purpose of the programme is to popularise writings by Kazimierz Brandys, seek new interpretations, and support writers, scientists and translators exploring issues of borderlands of cultures and nations and/or writing in or translating from Central and East European languages. The residency forms an integral part of activities engaged in by the International Centre for Dialogue in Krasnogruda.

Each residency programme comprises the following: a three-week residency stay at the Miłosz Manor in Krasnogruda in April or October, a meet-the-author session at the "Song of Porcelain" Manor literary cafe, and an open debate with a focus on new interpretations or selected tropes from the oeuvre of Kazimierz Brandys, or attendance at a debate on the borderland of cultures and nations in Central Europe (Central European authors and main motifs of their work). More broadly and depending on residency beneficiary preferences, the Programme may include meet-the-author venues and/or debate venues other than Krasnogruda, as well as publications of texts, translations and books.





The following artists and experts form the Residency Council:

Marek Zagańczyk – Chairman, Irena Grosfeld-Smolar, Agnieszka Holland, Marzenna and Wojciech Duda, Małgorzata Sporek-Czyżewska, and Krzysztof Czyżewski. Agata Szkopińska is Residency Programme Secretary.

Five candidates from Poland and abroad filed applications as part of the second edition of the Maria and Kazimierz Brandys Residency Programme. In conformity to the Programme's Rules and Regulation, the Council selected two winners: Aleksandra Domańska and Magdalena Brodacka.

While in Krasnogruda over the period of July 28th – August 18th 2020, winner of the 2nd edition of the Scholarship Competition Magdalena Brodacka carried out an academic search query and engaged in research with a focus on the oeuvre of Czesław Miłosz and Central European themes.

Magdalena Brodacka (b. 1992) – Polish and Bohemian studies specialist, doctoral applicant of literary studies at the Faculty of Polish Studies of the Jagiellonian University. Józef Tischner Junior Visiting Fellowships Scholar 2020 at the Institute for Human Sciences in Vienna, Austria. Her doctoral thesis (in progress) explores themes of Central European identity in contemporary Polish and Czech literature. Editor of the scientific periodical "*Polisemia*" and translator of modern-day Czech poetry. Delivers projects addressing translators of Polish literature into foreign languages. Fond of music, dogs, and long walks in the fields.



SEJNY JAZZ CO-OPERATIVE – NEW MUSIC FESTIVAL IN SEJNY

The Sejny Jazz Co-operative is a programme focusing on the writing of new Polish contemporary music. Versatile in nature, the Klezmer Orchestra of the Sejny Theatre invited eminent representatives of new improvised music to join the collaborative scheme. It yielded a cycle of 5 musical attempts and presentations, each under a different leader or music ensemble. Concerts and music events held in Sejny, far away from the usual centres of culture, became the birthplace of a new contemporary music audience community, diverse in terms of age and sensitivity. All presentations were recorded and uploaded to the programme's social media. Five professional film and audio recordings were made available on *Borderland's* YouTube channel.

Modern music was created during the New Music Festival in Sejny, born of local multicultural heritage and referencing the local community's circumstances. Its unique artistic value ties in closely with having been ingrained in a particular cultural environment and the use of original, contemporarily current measures of measures of artistic expression in a creative encounter between well-known artists and musicians hailing from the tiny village of Sejny.





Following a weekly rhythm, the schedule included open rehearsals, daily evening jam sessions open to the public, and open meetings and discussions with musicians.

Presentation calendar and schedule:

- July 20th-25th: Kuba Więcek Trio, July 24th: concert at the Miłosz Manor in Krasnogruda
- August 11th-16th: Polmuz, August 15th: concert at the Miłosz Manor in Krasnogruda
- October 19th-24th: Alameda 5, October 23rd: concert at the Sejny Jazz Co-operative
- November 11th-15th: Pękala Kordylasińska Pękala, work and concert aired online only,
- November 24th-28th: Jan Młynarski and Piotr Zabrodzki, rehearsals at the Sejny Jazz Co-operative, online presentation.

For pandemic threat-related reasons, all rehearsals and shows were held in the respective open spaces of the Miłosz Manor in Krasnogruda and Sejny Jazz Co-operative, all precautions duly taken.





TALES OF MY HOME

Another take on the Foundation's multigenerational art-and-educational programme, wherein young Film Animation Studio workshop members worked together with parents and grandparents to create animated films.

The programme was joined by young people and adult residents of the region – persons hailing from a variety of national traditions and interested in showcasing their family stories. Inviting the young participants' grandparents to become part of the initiative was a very important project component. Talking to grandparents and revisiting their memories were often as not a first-time option for such close encounters. Senior citizens – grandparents – assumed the role of guides to worlds long gone. They introduced the young to family secrets, calling out to their dear departed with lives worth recalling. They were the ones reaching for keepsakes, mementos and photographs found at home, the only ones capable of telling their stories. Intergenerational encounters and partnership became a deeply touching and amazingly beautiful adventure in shared active time, the activeness format contradicting the customary model of senior citizens participating in culture (Senior Citizen Clubs, Universities of the Third Age). This was a proposition of a platform for meetings and joint work by grandparents and grandchildren. The two (occasionally even three) generations became authors writing family narratives which ultimately served as a basis for films telling Family Universe tales.

The task was delivered in interactive art workshop format, spanning journalism, literature, visual arts, film, music and sound. Focusing on the families of Sejny, it referenced stories handed over from generation to generation, memories and tales, keepsakes and objects recognised as family heirlooms. It allowed the discovery of an extraordinary world of family narratives with stories good and bad, joyful and sad, casting light on the childhood, youth and old age of ancestors of the young charged with the task. Project custodians included artists representing assorted fields, authors working in grandchild-grandparent or child-parent pairs. When talking to and sitting down with each other, they made joint decisions concerning stories they wished to write or show on film, as well as the graphic form and/or technique. This is where artists came in, offering substantive assistance and sharing knowledge and skill.

Work began with the young talking to their grandparents, this phase preceded by a preparatory journalist workshop delivered by intergeneration project author Bożena Szroeder. Working with their grandchildren or children, grandparents or parents selected a story and defined the film theme. All meetings were



documented, providing future generations with new family keepsakes. The next stage involved the drafting of a shared scenario as part of literary workshops. This was a difficult choice: micro-stories had to be selected for cinematographic purposes from among a wealth of fascinating narratives. The choice of the technique involved a similar debacle – whether puppets, cutouts or plasticine should be chosen for graphic art and stage design purposes. The subsequent step comprised film workshops curated by artists Daria Kopiec and Paulina Majda.

Filmmaking was preceded by classes in cinematographic technique and animation principles, including screenings of excerpts from animated film classics. The art workshop was delivered in parallel to the film workshop. Animation illustrations were created in the course of art workshops, all work supervised by artists Dominika Turowicz and Aleksandra Kotarska. A sound engineer co-operating with the *Borderland* Foundation introduced young participants to the audio realm, teaching them how to listen to the world, pointing out how important every sound can be as a factor in building tension, offering respite, triggering a sense of joy, sadness, freedom, etc. Musicians co-operating with *Borderland* designed music narratives, young filmmakers present during rehearsals and music recordings. Workshops were held on weekends, or in daily sessions in the summer holiday season.

The project closed with gala screenings attended by authors and their families. Follow-up workshop materials were distributed during the event: CDs with films made by the “artists” of Sejny, including a making-of documentary: a brief reportage focusing on film-related work, with a description of the project, photographs and brief biographical notes of the artists involved.





HISTORY OF THE PROGRAMME

The Film Animation Studio has been operating in Sejny since 2010. Supervised by eminent artists, children make animated films based on borderland stories, legends, fairy tales and songs they collect themselves as part of the programme. This is how a small film animation laboratory was established in Sejny, children representing assorted nationalities, cultures and religions considered the laboratory's key authors. Working with distinguished artists from Poland and Russia, children learn different animation forms and techniques: cartooning, puppetry and cutouts; photography and salt animation; working with digital and other computer techniques. Children and young people are inspired by and use material collected during meetings with the oldest residents of Sejny, whom they ask for stories of olden days and childhood fairy tales, songs and legends. Search queries were carried out in libraries and private family archives. Four film collections and one animated film (*Gucio Enchanted*) were produced in succession over the years 2010-2014:

- a) *Borderland's Film Collection. Legends, Stories, Fairy Tales;*
- b) *Borderland's Film Collection. Songs of the Borderland; Tales of the Borderland;*
- c) *Fairy Tale Film Collection;*
- d) *Krasnogruda Fairy Tale Collection.*

The next phase of the programme included the *Childhood Mysteries Collection*, grandparents involved in artistic project works. Intergenerational encounters and partnership in creation became a deeply touching and amazingly beautiful adventure in active time shared by grandparents and grandchildren. Twelve animations were made, all based on grandparents' and grandchildren's childhood memories. The adventure continued with the *Tales of the Borderland Film Collection. Keepsakes*, wherein keepsakes preserved in participants' homes for generations (old photographs, documents, memoirs, objects treated with particular respect) became the foundation for drafting small family film stories. In 2018, six time-lapse animations were made, all telling stories of people important to Sejny and the region: artists, social activists, politicians. Eight films with a focus on family treasures were made in 2019.

"*Made in Sejny*" animations have been shown at numerous international screenings and festivals, earning multiple honourable mentions and awards. They have become a role model tool for many educational and artistic institutions working with children and young people in the field of art across Poland – an educational aid in teaching regional tradition, culture and history by confronting the old and contemporary world.



"A HIDDEN TOWN"

"A Hidden Town" is a series of artistic and educational activities with a focus on collecting and supplementing the story of Sejny: a town in the Polish-Lithuanian borderland, where various cultural, national and religious traditions have been mingling and assembling for centuries. The project was joined by a group of 20 children, who – supervised by artists, listening to stories told by eldest local residents, and using the diversity and wealth of their narrative – created a map including a descriptive legend. The map is a three-dimensional sculpture, as it were, with a concealed interior of mysteries and secrets, and an exterior adorned with an image of an object or person, their story duly recorded. Locations most important to young participants and associated with their family are a crucial map component.

The *"Hidden Town"* project has been designed to collect, revisit and reiterate Sejny's multicultural history. Stories long forgotten and restored took on new shine and importance, having been reintroduced to the town's daily life. Familial tales were told and listened to at the authors' homes, becoming essential to all work and the bloodstream of the jointly narrated Sejny story. It turned out that small mysteries lived right there, within reach, associated with parents, grandparents or neighbours. Grandparents and parents are the heroes and co-authors of worlds long gone – they were the ones organising theatre companies at monasteries, teaching at undercover schools and universities during World War II, setting up the first libraries, book lending schemes, choirs and mandolin ensembles right after the war, etc. Such work format was conducive to forging ever-stronger bonds





with the place of residence, expanding the young participants' knowledge of their own region, joining them in efforts to unravel the town's extraordinary cultural and historical wealth, and ingraining within them a sense of local identity. Young project authors have been offered an opportunity to take a closer look at the place they live in, appreciate its uniqueness, and turn multicultural traditions and history of their birthplace into a true advantage. The project became a source for a sense of regional identity and being part of a local community.

Other project goals included the development of local topography, including a new map of contemporary and past locations of significance and tales of persons important to assorted cultural traditions, as well as regular individuals – major contributors to the town's history. This objective was delivered as well. The map is something akin to a sculpture: a House of Sejny was thus born with a concealed interior of mysteries and secrets, an intimate world brought out into the open straight from private homes – and an exterior adorned with an image of an object or person, their story duly recorded.

Material outcomes of art workshops include an artistic three-dimensional map in the form of a *domus* sculpture, comprising a rich account of the town's history and daily life. A single copy of the large-format map will be offered on loan to schools from the region. A map has also been developed as a workshop follow-up work. It will be provided to schools in the region as an excellent aid in teaching regional history, and was distributed to all project participants in the course of the final summary session.

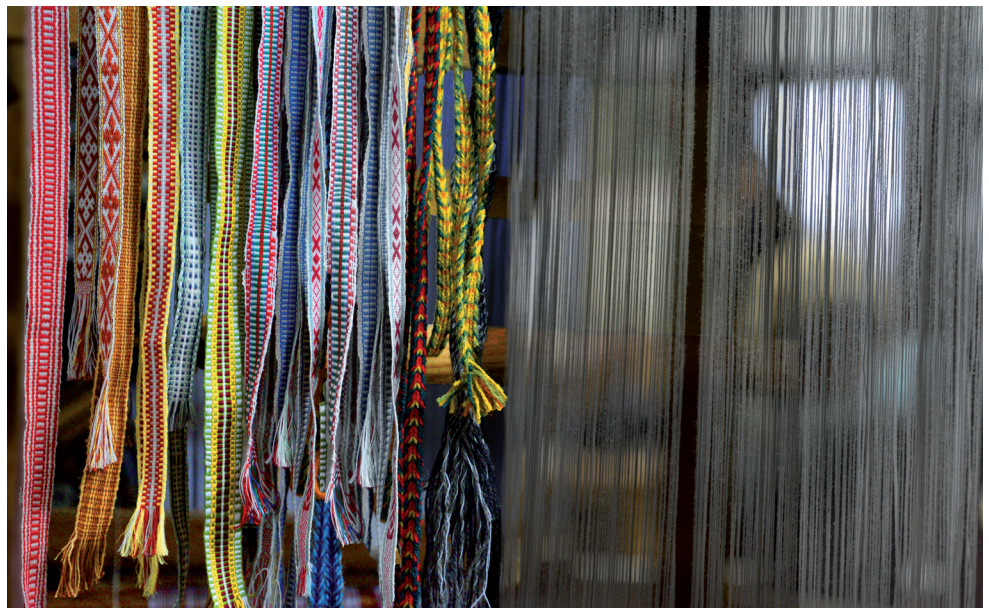
A short making-of documentary was shot, telling the story of work on our Map of the Stories of Sejny.





FROM THE CRADLE TO THE GRAVE. THE LITHUANIAN PASAMON

A programme operated at the Weaving Studio by Urszula Wasilewska to key purposes of disseminating theoretical and practical knowledge of the Lithuanian *pasamon*, teaching weaving techniques with the use of appropriate tools (looms), and enabling participants to use them in producing *auteur* works. Course graduates are capable of making a warp and heddle and the final fabric – the *pasamon*. The project was intended to let participants work under the supervision of artists, and develop a sense of colour, composition, and traditional design. Invaluable project components included young people working together with adults, the two groups different in terms of life experience, knowledge and skills; consequently, intergenerational encounters have become important to representatives of both. The project is a breeding ground for new authors, capable of sharing passion and skill with other interested individuals, a feature considered the studio's substantive future strength. Other significant project objectives included that of disseminating this extremely hermetic field of folk art (known to Lithuanian communities only) among all residents of the region. It is also a crucial component of the fabric archive development process (in progress for the past few years), as *pasamon* weaving methods have been documented in detail as well.





FESTIVAL OF THE BRIDGE

"*Mystery of the Bridge*" – an open-air performance at the amphitheatre flanking the Miłosz Manor in Krasnogruda, shown for the first time on August 22nd 2015 to crown workshop-and-art efforts of the Village of Bridge Builders. August 22nd has become a fixture in the year-round calendar of life along the Polish-Lithuanian borderland, wherein people of assorted cultures, nationalities and generations gather, united as hosts of the "*Festival of the Bridge*". It is a performative campaign actively joined by residents of Krasnogruda and the neighbourhood, with a focus on celebrating the idea of bridge-building, a feast acclaiming the community spirit in a location to which 20th-century history had brought genocide and displacement. The foundation of the event involves the fundamental principle of a possibly vast group of Krasnogruda, Sejny and neighbouring town/village residents joining the creative process.

This year, a performance based on Krzysztof Czyżewski's *Death of a God More Real* (*Śmierć prawdziwszego boga*) and *A Swing Fable* (*Bajęda o huśtawce*) was shown at the Festival, narrated by Krzysztof Czyżewski, Bożena Szroeder and children of the "*Sejny Chronicles*". Music by Paweł Szymański and Wojciech Szroeder. Performed by the Klezmer Orchestra of the Sejny Theatre. Stage design by Wiesław Szumiński.





THE MIŁOSZ PROGRAMME

Days celebrating the work and life of Czesław Miłosz are organised annually at the International Centre for Dialogue in Krasnogruda. In June, the poet's month of birth, *MIŁOSZ IN JUNE* meetings are held. On August 14th, *REMEMBERING MIŁOSZ* meetings and artistic events are organised to commemorate the poet's death. Both cycles are associated with Czesław Miłosz's oeuvre, life, and circle of family and friends. In 2020, only an August meeting was held.

Remembering Miłosz

A *Remembering Miłosz* commemorative gathering was held on Friday, August 14th, at the International Centre for Dialogue in Krasnogruda. On the 16th anniversary of the poet's death, we recalled his life and work, as well as the "Żagary" group of poets Czesław Miłosz was member of. The ceremony began with a holy mass at the church in Żegary, celebrated in the Polish and Lithuanian languages, the choir singing in Lithuanian. Krzysztof Czyżewski spoke during the final part of the service, introducing the congregation to the history of "Żagary" group members. The commemorative gathering continued in Krasnogruda. Professors Tadeusz Bujnicki and Krzysztof Zajas joined Krzysztof Czyżewski on the porch of the Miłosz Manor for a symposium titled *The Last Vilnian Pleiad*; the three experts discussed the book *Żagary. An Anthology of Poems (Żagary. Antologia poezji)*.

Once the discussion closed, all attendants moved to the Krasnogruda Park theatre for a group reading of works by "Żagary" poets.

A concert by the Klezmer Orchestra of the Sejny Theatre near the Miłosz Manor in the Krasnogruda Park was the final part of the evening programme.





"PIOSENKA O PORCELANIE" (SONG OF PORCELAIN) LITERARY CAFE

The programme of meet-the-author evenings and debates at the "Song of Porcelain" literary café has been in operation for seven years. Meetings forming part of the programme are organised in Literary Café format, and include readings of excerpts from literature, film screenings, and music and multimedia presentations.

In 2020, the Literary Café programme was expanded to include a new meeting cycle titled *Concerning Xenopolis* – debates inspired by Krzysztof Czyżewski's book *Towards Xenopolis (W stronę Xenopolis)*, its leitmotif involving quests for and the construction of future co-existence cultures. Three meetings were held as part of the cycle, on July 27th, August 1st and September 5th.



Eight meetings were held in the second half of the year 2020. No meetings were organised before July for reasons of pandemic-related legal restrictions.

- July 27th: *Concerning Xenopolis* debate – Robert Traba in conversation with Krzysztof Czyżewski
- August 1st: *Concerning Xenopolis* debate – Jacek Purchla in conversation with Krzysztof Czyżewski (moderated by Łukasz Galusek)



- August 6th: *Physics and Transcendence* lecture by Krzysztof Meissner to commemorate eminent historian Tony Judd's death anniversary (introduction by Krzysztof Czyżewski)
- September 5th: *Concerning Xenopolis* debate – Edwin Bendyk in conversation with Krzysztof Czyżewski
- October 2nd: a meeting with Birutė Jonuškaitė, author of the book *Maranta*. Attended by translator Agnieszka Rembiałkowska. (moderated by Krzysztof Czyżewski)
- October 3rd: an evening of Lithuanian poetry, with readings by authors and their translators: Irena Aleksaitė, Aivaras Veiknys, Sigitas Birgelis, Vladas Braziūnas, Marius Burokas, Paulina Ciucka, Enrika Striogaitė, Vyturys Jarutis, Birutė Jonuškaitė, Antanas A. Jonynas, Aušra Kaziliūnaitė, Giedrė Kazlauskaitė, Emilia Kolinko, Agnieszka Rembiałkowska, Rasa Rimickaitė, and Joanna Tabor (moderated by Birutė Jonuškaitė and Rasa Rimickaitė)
- November 6th: meeting with Łukasz Mieszkowski, author of the book *The Greatest. The Spanish Flu Pandemic on the Eve of Poland's Independence (Największa. Pandemia hiszpanki u progu niepodległej Polski)* (moderated by Krzysztof Czyżewski)





"SMALL HOMELANDS" PROGRAMME – SOCIAL ARCHIVES PROJECT

Operated by the Centre of Social Archives with a focus on local history, this programme has been designed to expand the knowledge of social archive operations and activate local communities by providing them with a pivotal point: remembrance of places.

The first "*Small Homelands*" edition was delivered in co-operation with three local partners; the *Borderland* Foundation, *Dragonfly (Ważka)* Foundation, Municipal Public Library in Hrubieszów, and technical partner: the *KARTA* Centre Foundation. Local partners were selected in an open recruitment process; foundations, associations and social archive operating institutions were all eligible to join.

The "*Small Homelands*" programme is based on social archives experienced in working with remembrance, blank space-imprinted on the one hand, concealing broadly unknown circumstances on the other. Memory carriers include accounts by witnesses to history recorded by archivists in interview form as well as assorted archival records. Photographs, documents, letters, memoirs – it is frequently found that seemingly trivial traces of the past allow new takes on specific events, full comprehension of specific phenomena, and/or discovery of facts formerly unknown. In hope for precisely such an outcome, social archive employees have been attempting to convince residents of Hrubieszów, Oleśnica and Polish-Lithuanian borderlands (pursuant to the "*Small Homelands*" programme) to share their private/family archival records. Social archivists have also been engaged in far-reaching search queries with a focus on local small homeland-related sources.

Considerable records and testimony have been gathered as a result; once set to proper context, they will become polyphonic accounts of individual local history stages. *KARTA* Centre Foundation experts were responsible for substantive supervision of textual records. Three witness testimony-based montages have been published in successive editions of the "*Karta*" national historical quarterly. They will also be uploaded online as free-of-charge downloadable pdf files.

Other essential programme components included making social archives a theme for educational and cultural campaigns designed to secure extensive public outreach and create opportunities to discuss the knowledge gathered and offer a "*second life*" to archival records. Such proposals were put forward by programme partners when inviting audiences to join events online (key event form chosen for reasons of epidemic-related legal restrictions).

As part of the "*Small Homelands*" programme, the *Borderland* Foundation organised an online meeting with a focus on Polish-Lithuanian borderland history.



Exchanges involved “remembered history” and witness testimony in confrontation with history “deciphered” from archival records, and concepts of their mutual subjunction. Debates focused on the displacement of Lithuanian citizens from the Suwałki area in 1941 and after the end of World War II. The following experts joined the debate focusing on this poorly known and insufficiently elaborated historic trope:

- Professor Egidijus Aleksandravicius – historian, Vytautas Magnus University
- Alicja Chmielewska – filmmaker, author of film footage – interviews and conversations with witnesses and participants of displacements
- Marek Sidor – historian, staff member at the State Archives in Suwałki
- Małgorzata Sporek-Czyżewska – author of familial memory development social programmes, representative of the *Borderland* Foundation

The meeting was moderated by Krzysztof Czyżewski, President of the *Borderland* Foundation. The meeting was streamed live on the Centre of Social Archives Facebook profile on December 15th 2020.

The programme invites local communities to join the process of discovering and describing their own history. Materials and records made available by local residents, gathered in search queries and sourced in social archives will serve the purpose of developing a grassroot polyphonic medium for social history records. Archival records will also be used in future educational and cultural events organised by programme partners.

MAŁE OJCZYZNY

HISTORIA POLSKO-LITEWSKIEGO POGRANICZA: PRZESIEDLENIA

Debata online
15 grudnia 2020, godz. 17:00-18:30

Prowadzący:
Krzysztof Czyżewski (Fundacja Pogranicze)

Goście:
Prof. Egidijus Aleksandravicius
Alicja Chmielewska
Marek Sidor
Małgorzata Sporek-Czyżewska

ORGANIZATOR PROGRAMU: CENTRUM ARCHIWISTYKI SPOŁECZNEJ

INSTYTUCJE WSPÓLPROWADZĄCE: Ministerstwo Kultury i Dziedzictwa Narodowego, Karta

PARTNER PROGRAMU: FUNDACJA POGRANICZE

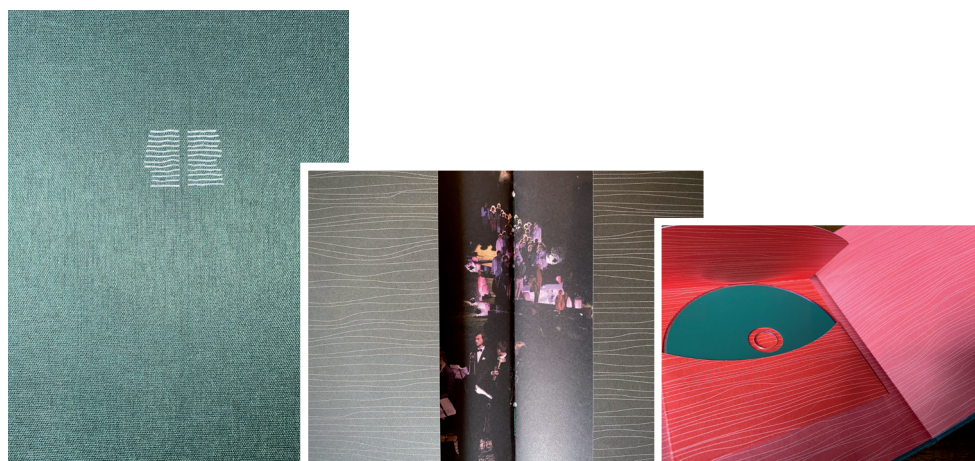


"MYSTERY OF THE BRIDGE" – CD WITH PAWEŁ SZYMAŃSKI'S MUSIC

A special edition of Paweł Szymański's composition "*Mystery of the Bridge*" was published as a book and CD set. The world premiere of the "*Mystery*" for sound, names and lyrics performed by the Klezmer Orchestra of the Sejny Theatre and "*Kaimynai*" (Lithuanian for "*neighbours*") choir of the church in Żegary took place on August 22nd 2019 during the Festival of the Bridge. Publication graphic design by Karolina Kotowska. Photographs by Wiesław Szumiński. Recording and sound engineering by Antoni Grzymała. Printed by Orthdruk Białystok.

Paweł Szymański is one of the most distinguished contemporary Polish composers, his specific musical style recognisable worldwide. When visiting the Suwałki region, he used to take part in the *Summer in Borderland* shows in Sejny and Krasnogruda each year. In 2019, he offered to compose a bespoke concerto performed during the Festival of the Bridge at the Miłosz Manor amphitheatre in Krasnogruda. Works on the composition took several months, the composer actively present at rehearsals during weeks immediately preceding the premiere. The concert itself comprises an open-air spatial stage design and illumination installation.

The piece was recorded in November 2019 at the White Synagogue in Sejny by the Klezmer Orchestra of the Sejny Theatre and "*Kaimynai*" choir, the latter formed of Lithuanian and Polish local village residents, their usual repertoire including religious songs performed to the Lithuanian polyphonic tradition they have been brought up in. Head of the Klezmer Orchestra Wojciech Szroeder is the choir's conductor. Composer Paweł Szymański and his wife Anna Jordan-Szymańska attended the recording sessions. Sound by Antoni Grzymała.





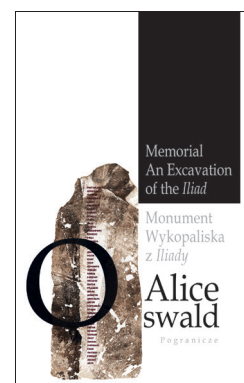
PUBLISHING PROGRAMME

ALICE OSWALD, MEMORIAL

Memorial is a poem attempting to create an “antiphonic tale of mankind and the human world” through measures including, but not limited to a vivid exchange with Homer.

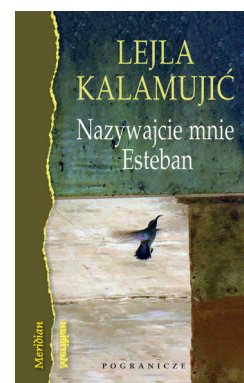
Translated into Polish by Magda Heydel

Series: Inicjał



LEJLA KALAMUJIĆ, CALL ME ESTEBAN

“I didn’t want to lose people, or things, or the sense of time. It just happened. I lost my mother, and for a long time wasn’t even aware I had lost her. I was nearly five when they told me. They thought it was the right time. It was quite alright with me. It was then that the country I live in lost peace. I suppose my family lost peace at the time as well. When peace returned to the country, it was too late for my family. They died. My mother died again with them. That was alright with me as well. I never knew her, and they were all old. The homes we lived in died with them too. Fuck the homes. But when the homes died, the time we lived in died as well. When I was left without time, they took me to a mental health clinic”.



fragment of the story *Appeal to Elizabeth*

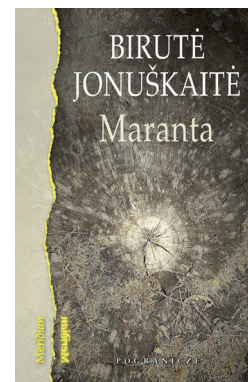
Translated into Polish by Magdalena Petryńska

Series: Meridian



BIRUTE JONUŠKAITE, MARANTA

"Follow me", is how Birutė Jonuškaitė invites us to Maranta's world. The novel is set in the memory space of the main protagonist and narrator, young woman, nurse and painter, hailing (similarly to the authoress herself) from the banks of Lake Sejwy, Lithuanian land in north-eastern Poland. This is where the runner, the carpet, the arras of the story is woven, spun of parallel and interrelated times, crocheted of biographical crosses of the traditions and customs of Lithuanians of Puńsk and Sejny, imprinted with echoes of faraway worlds: Russia, America, Warsaw, Paris, Slovakia, Holy Land. Voices of the departing, departed, and "all the living" intertwine with local song melodies and shared cultural motifs.



Agnieszka Rembiałkowska

Translated into Polish by Agnieszka Rembiałkowska

Series: Meridian

JIRÍ GRUŠA, *LIVING IN TRUTH, OR LYING OUT OF LOVE*

One of the most original Czech novelists, poets and essayists, author of the legendary novel *The Questionnaire*, Jiří Gruša is now introducing Polish readers to his mastery of the short literary form. A representative selection of short stories by a writer who has never emulated anyone – and gave nobody a chance to emulate him.

Aleksander Kaczorowski

The first selection of short stories and novellas by Jiří Gruša, one of the most important Czech writers of the 20th century, ever to be published in Poland. It includes somewhat Kafkaesque writings from the 1960s, several short stories written during the time Gruša spent abroad, and the final novella, nostalgic yet amusing, completed shortly before the author's death. All keeping the reader on edge, mystery and dark comedy ensconced within, intricate in structure, and – importantly – still painfully valid.



"It takes ability to empathise with another human being, courage not to treat oneself with deadly seriousness, and awareness that whatever is different should not be destroyed but rather accepted, and that the language of conciliation is the most important language of all", Gruša declared in an interview. We will find all that in his short stories. Suspended between heaven and earth, his prose is filled with hot-blooded, effusively earthly characters, among them angels, the fallen ones, their wings singed...

Andrzej S. Jagodziński

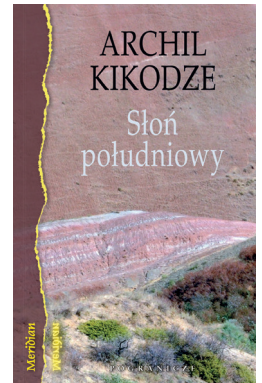
Translated into Polish by Andrzej S. Jagodziński

Series: Meridian



ARCHIL KIKODZE, *SOUTHERN ELEPHANT*

Fortunate Tbilisi, to have the *Southern Elephant*. Archil Kikodze offers the Caucasian metropolis the power of myth. For one day, we accompany a Georgian flaneur on his peregrinations. Pulling back the curtain to learn more about the city's vivid life, we are followed by Beria's long shadow. We look behind the scenes of love affairs, walk circles of traumatic childhood experiences and wallow in nostalgia, stricken by post-Soviet spleen and the hangover of incomplete homework assignments in history. Laughing through the tears, our dreams become hostage to *nouveau riche* cynics, we embark upon quests for cures for loneliness and age prematurely, finding out much too late what is truly important in life, until one day the human and the city, both worth loving, come to the fore within us.



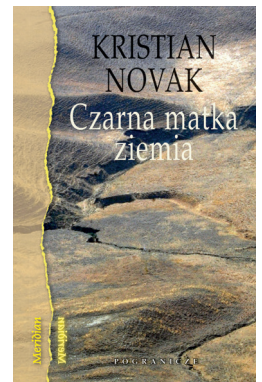
Krzysztof Czyżewski

Translated into Polish by Magdalena Nowakowska
Series: Meridian

KRISTIAN NOVAK, *DARK MOTHER EARTH*

Dark Mother Earth is the heartrending study of a child, fragile, imprinted with cruelty and profound loneliness, an obsessive sense of guilt and loss, desperate desire for a sense of belonging, and continually repeated rejection.

Kristian Novak's work travelled the long road from rejected typescript to one of the most popular Croatian novels of the last decade, honoured with multiple awards. The fate of a young writer in identity crisis coinciding with a breakup with his beloved is set against the backdrop of contemporary Zagreb and the borderland between Croatia and Slovenia on the eve of Yugoslavian collapse and threshold of war. After years of pathological lies and escapism into imagination, memories of a traumatic childhood return. In Novak's novel, the intimate (and largely autobiographical) narrative is interlaced with local legends and beliefs. Novak has created a captivating "rustic noir", "*Međimurje Twin Peaks*", a melancholy anti-fable with touches of fantasy and horror.



Magdalena Połczyńska

Translated into Polish by Magdalena Połczyńska
Series: Meridian



CLAUDIO MAGRIS, *CURVING TIME IN KREMS*

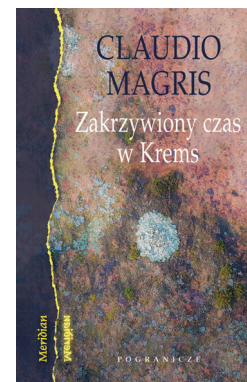
An undercurrent of seemingly inconsequential prose runs through Claudio Magris' lavish oeuvre – brief story-monologues (*Głosy*) or short, single-trope novels (*A Different Sea*) – wherein all key strands of his books reappear in a masterful ellipsis: the sea, Trieste, continental escapes from spontaneity into a world of rigid rules, the lure of nihilism, and the great “Yes” thrown at life. Years later, he has revisited that undercurrent in five short stories collected in the *Curving Time in Krems* volume, their leitmotifs including Trieste, time, and old age.

I haste to reassure readers that they are not about to encounter dismal images of a body growing weak, or a depressive-melancholy reflection on transience. On the contrary: the hero-narrators are vessels of astonishing energy, their stories revealing the past as a space full of variables without closure, one which paradoxically has to be yet created. It is not by chance that Magris is a connoisseur of writings by Italo Svevo, whose protagonist (of one of his last written works) experiences truly anarchic freedom, bursting out laughing at the sight of Mephistopheles presenting him with gifts.

Trieste, the writer's arch-place, a Habsburg city largely inhabited by arrivals from continental Central Europe – in his stories, they hail from Moravia, Biłgoraj, Prague – is contrasted with the sea, continually present in the background, a symbol of freedom and liberation of all rules, and (possibly) of the threat of losing the “self” Magris' protagonists shy away from.

Joanna Ugniewska

Translated into Polish by Joanna Ugniewska
Series: Meridian





FINANCIAL STATEMENT

INTRODUCTION TO THE FINANCIAL STATEMENT

Data identifying the entity		
Name and address		
Name of entity	Borderland Foundation	
Head	Voivodship	Podlaskie
	District	Sejny
	Municipality	Sejny
	City	Sejny
Address		
Address	Country code	PL
	Voivodship	Podlaskie
	District	Sejny
	Municipality	Sejny
	Street name	Piłsudskiego
	Street number	37
	Flat number	
	City	Sejny
	Postal code	16-500
	Post office	Sejny
Taxpayer ID No.		8441098831
National Court Register No. KRS		0000178248
Period covered by the Financial Statement	Opening date of the Financial Statement period	2020-01-01
	Closing date of the Financial Statement period	2020-12-31
	Date the Financial Statement was drafted	2021-06-10
Indication whether the Financial Statement was drafted under conditions of the entity operating as a going concern over the foreseeable future, and whether no circumstances exist suggesting a threat to the entity as a going concern:		
This Financial Statement was drafted under conditions of the Foundation operating as a going concern over the foreseeable future. No existing circumstances suggest a threat to the Foundation as a going concern.		



Specification of the accounting rules (policies) adopted to the extent that the Act gives the entity the right to choose, including methods of valuating assets and liabilities (including depreciation and amortisation), determining the financial result (performance), and form of preparing financial statements

The Foundation applies the following valuation methods:

- a) Intangible assets and legal assets are reported at purchase price less depreciation write-offs.
- b) Fixed assets are reported at purchase (acquisition) price, cost of production less depreciation write-offs. Fixed assets are depreciated according to the straight-line method. Fixed assets purchased as part of projects are reported as cost at time of purchase and undergo one-time depreciation in the month of purchase, irrespective of value.
- c) Books received as in-kind donations (fixed assets with expected useful economic life-cycle exceeding one year) are reported under the 'Library Collection' account. They constitute low-value fixed assets and undergo one-time depreciation. In-kind donations are valued at sales price of identical or similar items; should determining the net sales price for a given asset component not be possible, it is reported at fair value.
- d) Tangible current assets components are reported at cost not exceeding their net sales prices as at the balance sheet date. The inventory value has been adjusted to 50% of the book sales price, as the discount for sales to wholesalers amounts to 50% of the price.
- e) Receivables are valued at amounts due for payment.
- f) PLN-denominated cash and cash equivalents are reported at nominal value. Cash held in EUR and USD is valued at the average exchange rate of the National Bank of Poland (NBP) for the day preceding the valuation date.
- g) Own funds (equity) is reported in the books at nominal value, by types and principle defined by law and the Articles of Association.
- h) Liabilities are valued at amounts due for payment.
- i) Accruals and deferred income include in particular the value of grants received in respect of the portion falling due in future reporting periods.

Determination of financial result

The financial result (performance) is determined in consideration of separate types of activities as specified in the Public Benefit and Volunteer Work Act, pursuant to Annex No. 6 to the Accounting Law with regard to the method of drafting financial statements.

Determining how the financial statements are prepared

The Foundation shall draft Financial Statements required for non-governmental organisations, duly specified under Article 3 clause 2 of the Public Benefit and Volunteer Work Law, pursuant to Annex 6 to the Accounting Law.



BALANCE-SHEET

		current financial year	previous financial year
ASSETS TOTAL		5 608 366,04	5 863 795,05
A.	Fixed assets	5 089 597,07	5 275 701,59
I.	Intangible and legal assets	0	0
II.	Tangible fixed assets	5 089 597,07	5 275 701,59
III.	Long-term receivables	0	0
IV.	Long-term investments	0	0
V.	Long-term prepayments and deferred tax assets	0	0
B.	Current assets	518 768,97	588 093,46
I.	Inventory	361 545,02	353 114,23
II.	Short-term receivables	33 249,39	84 005,34
III.	Short-term investments	118 347,77	145 347,10
IV.	Short-term prepayments and deferred tax assets	5 626,79	5 626,79
C.	Outstanding payments to the Statutory Fund	0	0
LIABILITIES TOTAL		5 608 366,04	5 863 795,05
A.	Own fund (equity)	1 312 630,68	1 379 810,64
I.	Statutory fund	1 379 810,64	1 238 642,09
II.	Other funds	0	0
III.	Profit (loss) carried over from previous years	0	0
IV.	Net profit (loss)	-67 179,96	141 168,55
B.	Payables and provisions for payables	4 295 735,36	4 483 984,41
I.	Provisions for payables	0	0
II.	Long-term payables	0	6000
III.	Short-term payables	27 126,49	187849
IV.	Deferred payments and charges	4 268 608,87	4 448 873,65



PROFIT AND LOSS ACCOUNT

		Amount for financial year	Amount for previous year
PROFIT AND LOSS ACCOUNT			
A.	Revenue from statutory operations	736 425,30	965 508,53
I.	Revenue from free-of-charge public benefit operations	517 994,67	699 771,35
II.	Revenue from paid public benefit operations	218 430,63	265 737,18
III.	Revenue from other statutory operations	0	0
B.	Cost of statutory operations	956 838,12	978 405,25
I.	Cost of free-of-charge public benefit operations	677 981,58	712 668,07
II.	Cost of paid public benefit operations	278 856,54	265 737,18
III.	Cost of other statutory operations	0	0
C.	Profit (loss) on statutory operations (A-B)	-220 412,82	-12 896,72
D.	Revenue from business operations	0	0
E.	Cost of business operations	0	0
F.	Profit (loss) on business operations (D-E)	0	0
G.	Overhead costs	22 910,62	18 764,39
H.	Profit (loss) on operational activities (C+F-G)	-243 323,44	-31 661,11
I.	Other operational revenue	174 745,76	175 686,43
J.	Other operational costs	350,14	4,59
K.	Financial revenue	15 022,43	1 427,32
L.	Financial costs	13 274,57	4 277,50
M.	Gross profit (loss) (before taxes) (H+I-J+K-L)	-67 179,96	141 170,55
N.	Income tax	0	2,00
O.	Net profit (loss) (after taxes) (M-N)	-67 179,96	141 168,55



ADDITIONAL INFORMATION AND CLARIFICATIONS

1)	<p>Information concerning any financial liabilities, including financial debentures, guarantees and warranties, and/or conditional liabilities not reported in the Balance Sheet, including a specification of the nature and form of tangible collateral-secured claims;</p>	
	<p>The entity has no liabilities arising from financial debentures, guarantees or warranties, or conditional liabilities not reported in the Balance Sheet.</p>	
2)	<p>Information concerning the amounts of advance payments and/or loans issued to members of the Entity's administrative, managing or supervising authorities, including information on the interest rates and basic terms and conditions applicable thereto, as well as any amounts paid, written off or waived, and/or liabilities pledged on behalf of aforementioned individuals pursuant to any guarantees and/or warranties, the amount total per category duly indicated;</p>	
	<p>The Foundation does not extend loans to members of its administrative, managing or supervising authorities, and holds no liabilities taken out in their names in connection with any guarantees or warranties.</p>	
3)	<p>Supplementary Asset and Liability data;</p>	
	Assets	5 608 366,04
	<u>Fixed assets:</u>	
	Buildings, premises and other civil engineering facilities	4 980 868,39
	Technical appliances and machinery	3 859,68
	Other fixed assets	104 869,00
	<u>Inventory:</u>	
	Production in progress (books)	15 714,98
	Finished products (value of books less valuation update write-off)	334 993,67
	Archival book warehouse	10 825,06
	Purchase clearance	11,31
	<u>Short-term receivables:</u>	
	Receivables from other entities	32 517,51
	Tax receivables	731,88
	<u>Short-term investments:</u>	
	Cash in hand and on bank accounts	118 347,77
	Pre-payments and deferred tax assets and charges (property insurance)	5 626,79
	Liabilities	5 608 366,04
	<u>Own funds (equity):</u>	
	Statutory fund	1 379 810,64
	Financial result (performance) for the financial year	-67 179,96
	<u>Payables and provisions for payables:</u>	
	Loan-related payables	0,00



Payables - supplies and deliveries	21 381,74	
Payables - social security and tax charges	2 939,75	
Unpaid specified work and commission contract fees	2 805,00	
Other payables	0,00	
Payables carried over and deferred taxes and charges	4 268 608,87	
4) Information concerning the structure of realised revenue, all sources duly specified, including in particular information with regard to revenue reported separately pursuant to provisions of the Public Benefit and volunteer Work Law of April 24th 2003, and information concerning revenue from membership fees and public funding grants;		
Revenue from free-of-charge statutory operations	517 994,67	70,34
<u>1% tax charge payments</u>	9 545,20	
<u>Donations</u>	88 736,29	
<u>Public fundraising</u>	5 667,98	
Ministry of Culture and National Heritage grants	189 000,00	
National Centre for Culture grant	50 000,00	
Centre of Social Archives grant	10 000,00	
Polish Society of Authors and Composers grant	5 000,00	
<u>Other revenue</u>	160 045,20	
Revenue from paid statutory operations	218 430,63	29,66
<u>Publishing:</u>	162 547,17	
Publication sales	78 257,99	
Other publishing house revenue	84 289,18	
<u>Exhibition admission tickets</u>	19 398,46	
<u>Borderland Workshops</u>	36 485,00	
<u>Revenue on statutory operations total</u>	736 425,30	100,00
Other financial revenue (mainly currency exchange rate gains)	15 022,43	
Other operational revenue – grants for previous periods deferred and carried over.	174 745,76	
<u>Revenue total</u>	926 193,49	



5)	Information concerning the structure of costs incurred;	
	Structure of costs incurred	
	<u>Cost of statutory operations:</u>	
	Cost of free-of-charge statutory operations	677 981,58 65,07%
	Cost of paid statutory operations	278 856,54 30,34%
	Overhead costs	22 910,62 1,89%
	Financial costs - mainly waived Social Security contribution premiums	15 022,43 1,93%
	Other operational costs	350,14 0,78%
	Costs total	995 121,31 100%
	<p>Administrative costs not recognised as part of the financial settlement of projects are reported as percentages allocated to individual types of activities. In 2020, general administration costs were allocated by type of activity as follows:</p> <ul style="list-style-type: none"> - costs of paid operations: 28% (in proportion to the revenue from paid operations for the previous year), - costs of free-of-charge operations: 66% (in proportion to the revenue from free-of-charge operations for the previous year), - overhead costs: 6% (in proportion to the surface of office premises as a share of the surface of the entire facility - this percentage is a fixed value for each year). 	
6)	Data concerning sources of increasing and ways of spending Statutory Fund resources;	
	<p>The Statutory Fund was increased as a follow-up to the positive net financial result (performance) by an amount of PLN 141,170.55 for a total of PLN 1,379,810.64 the Fund is used to finance the Foundation's statutory operations.</p>	
7)	All entities with public benefit status shall be obliged to expand the Additional Information section to include data regarding revenue generated and costs incurred in connection with 1% personal income tax payments, and ways of spending 1% personal income tax payment funds;	
	<p>The Foundation is a public benefit organisation. 1% personal income tax payment revenue for 2020 reached PLN 9,545.20. The Foundation incurred no cost associated with generating aforementioned revenue. The Foundation spent 1% personal income tax payment funds to cover a part of its own contribution to free-of-charge public benefit projects delivered:</p> <ul style="list-style-type: none"> - Purchase of materials for purposes of the „Hidden Town” project. Agreement No. 02925/FPK/NCK: PLN 4,152.30, - Purchase of chairs as part of the „Borderland Educational Practices - Dissemination” project: PLN 5,192.90, - Printing posters for purposes of the „Sejny Jazz Co-operative - New Music Festival in Sejny” project. Agreement No. 05178/20/FPK/IMiT: PLN 200.00. 	
8)	Other information than that listed under items 1-7, if causing major impact on the assessment of the entity's asset and/or financial standing and/or its financial result (performance), including additional information and clarification specified in Annex No. 1 to the Act of Law, if applicable to the entity.	
	<p>The Foundation received donations from private individuals (domestic and foreign nationals), allocating all donations to statutory educational and culture-related activities. Information regarding donations has been made public as part of the entire Financial Statement. The amount of PLN 5,667.98 was allocated to day-to-day management and conservation of the Foundation's facilities (daily operation and renovation materials, property insurance for buildings, cleanup works).</p>	