



Borderland School

Documentation 2012

The Summer School of Dialogue, Krasnogruda, Poland

The Summer School of Dialogue is a unique school – on a European scale – training leaders of integrative activities in multicultural communities who obtain here both theoretical knowledge and practical skills in the domain of conducting a dialogue between social groups, religions and nations. The Summer School of Dialogue is a modern workshop of the philosophy of dialogue bound with the development and popularisation of the craft of ‘bridge building’. The School creates its own methodology of understanding of ‘intercultural competence’ and formulating a new reflection in the sphere of the intercultural dialogue. The first summer school was held in July 2012, the second in August 2013 with follow up workshop activity in the autumn of that year.

The Summer School of Dialogue offered unique training opportunities for animators of dialogue in the region of the Caucasus and Central Asia, Belarus, Ukraine and Poland. It aimed to support long-term artistic and educational ventures in multicultural communities, assisting in the creation of centres for intercultural practices and cooperation through trans-regional networks of partnership in Belarus, Georgia, Ukraine and Poland. It brought together a diverse group of individuals – artists, anthropologists, cultural entrepreneurs, managers of NGOs – for an intensive period of workshops and presentations to learn from each other, to be inspired by each other and to build supportive networks.

The second edition of the summer school in 2013 also invited candidates to propose a project, which was then critiqued and developed over an intensive period with our experts. (*See additional document: Borderland School 2013*). Follow up workshops were then held in Minsk, Tbilisi and Lviv, after which candidates were invited to submit their project proposal for funding. Successful projects were then delivered in the summer of 2014. (*See additional document: Borderland School - Planning and Realisation of Projects 2013-14*). All the activity was documented at that time, with an online blog which these documents draws material from.

Forms of activities – Workshops

The task of the workshops, led by international experts is to introduce the participants to existing experiences and methodologies of intercultural work and to provide them with reliable tools for undertaking such work. The programme of the workshops used three basic modules:

LEADER workshop: organisation and management of an institution; establishing a network of partner contacts; fundraising, preparation of project proposals; strategic and long-term planning.

ANIMATOR workshop: forms and methods of intercultural practices; local determinants of intercultural work; presentation of best practices in the field of art, education, social dialogue.

BORDERLAND workshop: encouraging new reflection on modern commonality ethos and new modalities of practicing dialogue for social integration.

Additional activities included guest lectures led by renowned experts and researchers, historians and Timothy Snyder, American author and historian specialising in the history of Central and Eastern Europe, and the Holocaust and Marci Shore, American associate professor of intellectual history at Yale University. Digital documentation workshops were led by Brendan Jackson - an artist who has worked on a wide range of projects involving local communities, using photography, film, visual arts, oral history, writing and new media. Workshop leaders are noted in Appendix 1; information about project partners can be found in Appendix 2, participants in Appendix 3.

Host and venue:

The Borderland Foundation is among the most recognised and experienced Central-European non-governmental organizations dealing with art and education for intercultural dialogue. Since the early 1990s, it has been conducting cultural, educational and artistic activities with the local community. Its own workshop of integrative practices is based on many years' experience of daily work in the concrete place embracing one whole community, starting from the youngest to the oldest. The mission of the Borderland Foundation is to explore and popularise modern practices of the intercultural dialogue based on the symbiosis of art and education.

The International Centre for Dialogue in Krasnogruda created by Borderland Foundation is located on the border between Poland and Lithuania in the near vicinity of Kaliningrad and Belarus. It is situated in a newly rebuilt manor house which before the war belonged to the family of Czeslaw Milosz. Using many years of experience that Borderland Foundation gathered working on different borderlands, the Centre aims to initiate and expand a movement of people committed to the promotion of a modern ethos of commonality and education of new cultural leaders in the field of intercultural practices bridge builders for whom intercultural competences and related crafts will be a life profession.

For an overview of the idea behind the Summer School at Krasnogruda, watch this short introduction from Krzysztof Czyżewski: - <https://vimeo.com/114476454>



The Manor House at Krasnogruda, 2012

2012 edition



Krzysztof Czyżewski welcomes participants.

4th July 2012

Thunderstorms and rain greet our participants as they arrive from Ukraine, Belarus, Georgia and Poland, but the sun comes out for the first sessions. There are 36 practitioners here with diverse background and experience, coming together to work with four leading facilitators from Poland, Belgium and the UK at the International Centre for Dialogue, Krasnogruda. This first day is devoted to getting to know each other, each person sharing their background, interests and projects.



These objects formed part of the presentation from Volodymyr Oros, and represent the region of the Ukraine he comes from. The dolls 'motanku' are made locally. As for the sunflower seeds, they are grown and produced in Dobropil's'kyi district. ТИМОШКИ ТМ - we're told: "Very tasty and so easy to compete with other brands. In neshm city only eat them."

Chris Baldwin opened proceedings with some group drama exercises and activities in the open air. This was followed by a lakeside presentation from Krzysztof Czyżewski, who spoke of the development of the Krasnogruda site and the concept of the summer school. The leaders/organisers from each country then gave a short introductory talk about their hopes and expectations for the workshops over the next week.



Image from presentation by Olena Shulinka about the cultural life in Pavlograd (Ukrainian and Russian: Павлоград), an industrial city in eastern Ukraine.

Throughout the afternoon and evening all the participants had the opportunity to make a presentation to the assembled group about their projects and practice. For example: we heard from Maka Kukulava about an artist-led initiative in Georgia, the Beat magazine project, Marysia Tulzhankova told us about Talaka, the oldest non-governmental organisation in Belarus; Svitlana Tiskina, a public manager of culture, told us about the International Days of Jazz Music Festival in Vinnytsia, Ukraine; Ia Iashvili

told us about how her career as a journalist eventually led her to manage the State Jakob Gogebashvili State Puppet Theatre in Kutaisi, Georgia; Volodymyr Oros made a presentation about his NGO Centre for Youth in the Ukraine.

Thursday 5th July

Two workshop groups are working today, the Borderland workshop with Krzysztof Czyżewski, conducted in Russian and English, looking at examples of projects that have been undertaken here with music, drama, oral history, archeology. Meanwhile the Animator workshop with Chris Baldwin conducted in English with occasional translations when required. Chris wanted to examine the following questions: What do we want to learn? How do we want to learn? Why do we want to learn? What are we going to do with what we learn? How will we know when we have learnt something? How do we want to record our work? How do we want to evaluate our work? How do we want to disseminate our work?

Sample video of discussion can be found here:

<https://www.youtube.com/watch?v=n2Nci9d17wI&feature=youtu.be>

Later in the evening, there was a presentation by Bożena Szroeder of the philosophy behind her work with young people and how she had come to Sejny. This was followed by a performance of the Sejny Chronicles project - based on oral histories handed down by local residents before the Second World War. It is performed by a cast of teenage actors speaking and singing in Polish, Lithuanian, Yiddish and Russian.

Friday 6th July

Two groups continue to work with the facilitators. The first group with Chris Baldwin have been considering the overarching aims of cultural projects, the types of competences and leadership skills required. Working in smaller teams the group were asked to devise a common project and then to express this to the wider group in a creative way. For example, one group came up with the idea of asking other groups to interpret a traditional Georgian folk tale, using photographs, or a song, or drama, or even found objects and drawing.

The second group with Krzysztof, many of whom work with NGOs and in local government organisations in Ukraine, Belarus and Georgia, have been considering the types of cultural strategies required to develop civic society and extend opportunities to participate in the making and shaping of culture, based on existing initiatives such as festivals.

In the evening, our group from Ukraine prepared a special celebration to share for the Feast of St. John (which falls on this day in their calendar). The feasting ceremony culminates when the garlands woven individually and as a group are carried down and cast into the lake.

View short video clips here:

<http://www.youtube.com/watch?v=i8gaVKidsE&feature=channel&list=UL>

<https://www.youtube.com/watch?v=IkhIp0AZlu4&feature=youtu.be>



Saturday 7th July

Temperatures are soaring at Krasnogruda, and workshops relocate to the cooler basement. The workshop of the animator concluded today with several creative multi-language presentations of the project ideas the different groups have been working on, and discussions about how these ideas might be realised through partnerships and networks.



As one example, one Ukraine group examined the idea of a project which simply takes the topic of 'love' – this is based on a particular (local to them) story of tragic lovers. The concept of this project was demonstrated by a guided walk from the Manor House down to the lakeside, with various points where the different elements of the idea were demonstrated – i.e. to create a new statue in public space, along with a wedding shrine, an exhibition of wedding photographs and family history in a local gallery, even a special space to leave letters to your first love... Another group created a jigsaw to represent the idea of a city space and explore the idea of our sense of place. In the evening the group from Belarus used the web to give participants a brief guide to the culture of their country with film, music, animations, poetry.

Sunday 8th July

The morning was devoted to presentation by Iuri Mgebrishbili from Arts Research Institute of Ilia State University, Tbilisi, covering all aspects of their educational work.

In the afternoon, we began the Leader workshop with Jean Pierre Deru and Anna Danilewicz. They introduced the concept of using the methodology of Open Space – a different form of organizing which utilises individual reflections, group discussion and thematic sessions to collect all the remarks, comments and proposals for action. Jean Pierre describes it this way – as “a kind of meeting in which the participants create their own programme of self-managed discussion groups, experiential workshops, ideas sessions and planning meetings. “Open Space allows diverse groups of people to get together, discuss issues of heartfelt concern, pool their knowledge and then to develop plans for



collaborative action.” Great emphasis is placed on individual responsibility for participating and taking action. There are no invited speakers, simply a facilitator to explain the procedure and facilitate the plenary sessions. In these first sessions – described as ‘walk and talk’ – individuals walked around the grounds in pairs to discuss these three questions:

1. What is your experience of leadership?
2. How would you describe the position of leader?
3. What do you find the most exciting about leadership. They had twenty minutes for this introductory exercise, before reporting back their findings to the full group.

Participants shared some of the following ideas on characteristics of leadership. This is not an exhaustive list but a quick selection of comments...

- taking responsibility and acting to share responsibility
- ability to resolve conflicts
- ability to maintain team spirit
- decisiveness
- listening to people’s opinion but unafraid to take a decision
- charisma is important but not always
- ability to trust the people in your team
- being able to effectively use available resources
- listening to the group and representing the group
- open minded but able to prioritise
- a leader does not have to be authoritarian, but someone you respect and has respect for others
- ability to inspire people
- skilful at communicating with many different people.

Participants were then invited to propose a topic in the framework of the question of leadership – and to negotiate a time and a place for this group on the time line. The groups then spent the sessions over two days following these discussions, documenting their proposals and typing it up as a written document to present back.

Watch clip of Anna Danilewicz explaining the process of selecting topics:

https://www.youtube.com/watch?v=OkII0P-KO_w&feature=youtu.be

You can find some informations on Open Space workshops here:

http://www.communityplanning.net/methods/open_space_workshop.php

<http://www.openspaceworkshop.com/how-does.html>

When the first round of Open Space discussions concluded at 20.30 pm, all participants were then invited to an evening of Georgian food, wine and music in the basement of the Manor House. The food was specially prepared by Ia Iashvili, Salome Joglidze and Maka Kukulava in the kitchen at [Gospoda restuarant](#) on the Polish-Lithuanian border. Thankyou to Grażyna Łowiagin and her kitchen staff for their assistance.



Monday 9th July

Open Space workshops continue, with different combinations of discussion groups spread around the grounds of the Manor House. Some prefer the sun, some prefer the shade. The group as a whole reconvened to comment on the reports and Jean Pierre explained the next tasks.

View a short video here of the process here:

<https://www.youtube.com/watch?v=jhq9-2p7kqI&feature=youtu.be>

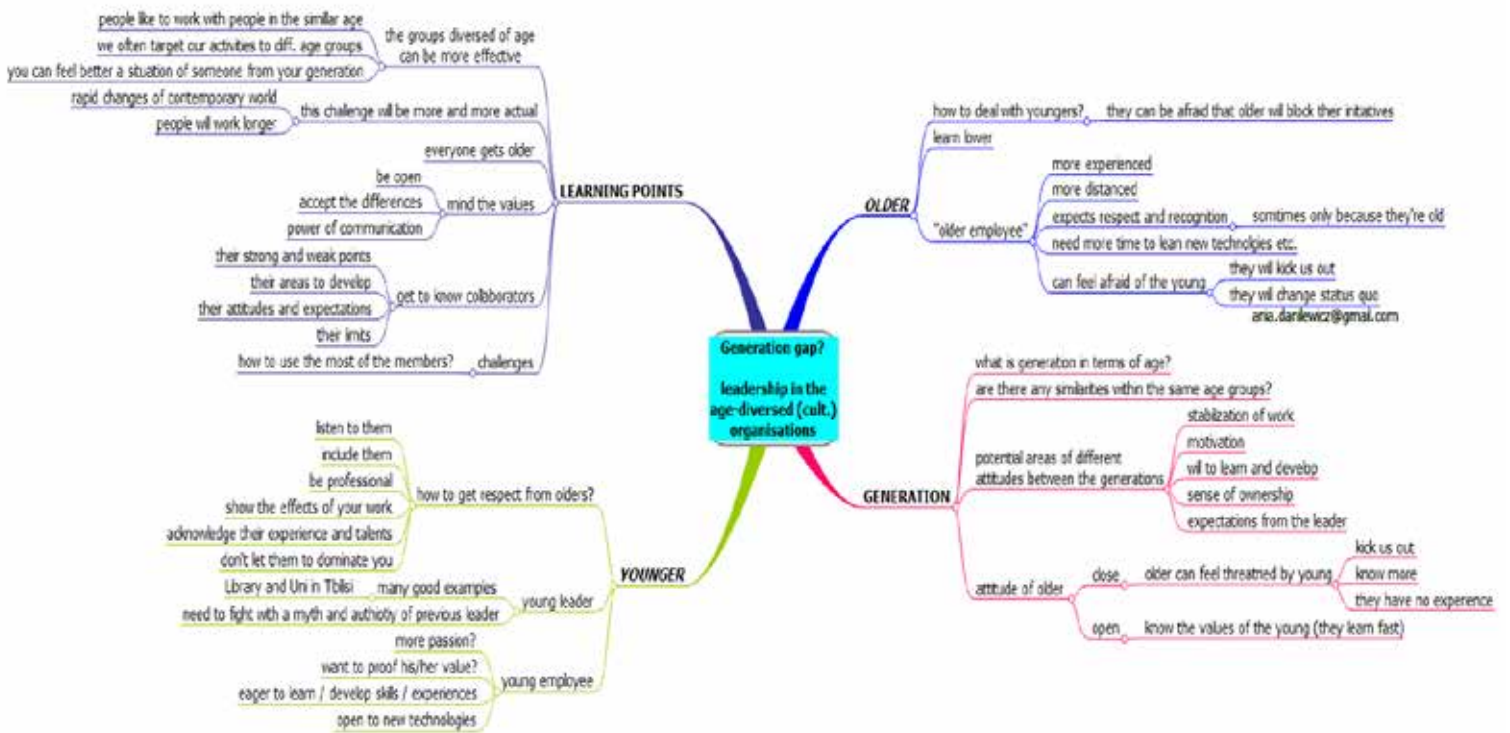


Image: a visual example of what one group presented back – exploring the topic ‘Generation Gap? Leadership in the age diverse (cultural) organisations’.

For the evening presentation, Jean Pierre presented a lecture ‘Crisis, What Crisis?’, offering his analysis of the current European situation in a globalised marketplace, suggesting ways in which culture in the wider Europe had a crucial role to play in development and resistance. Russian translation of this session was undertaken by Ales Antsipenka.

Tuesday 10th July

In his introduction to the session entitled ‘Resistance Leadership’, Jean Pierre spoke of how cultural workers can operate in resisting the status quo and in developing strategies to change society. He called upon three individuals to speak of their personal experiences in dealing with the changes in their societies in the 1980s and 1990s. Presentations were then made by: Oleksandr Butsenko (Democracy Through Culture Development Centre, Kyiv, Ukraine), (Ales Antsipenka, Head of the Belarusian Collegium), Levan Khetaguri (Director of the Arts Research Institute, Ilia State University.)

Following these round table presentations, and consequent discussions and questions, participants undertook evaluation of the previous days activities.



The lakeside at Krasnogruda





Final sessions

Our final session took place a short walk from the Krasnogruda Manor House, in the early evening. Participants received their certification for completion of the summer school, and Krzysztof and Chris shared their thoughts on the activities of the week.

In the evening, we attended a sold out concert by Orkiestra Klezmerska Teatru Sejneńskiego in Sejny, followed by an after show performance by a core of the Sejny Jazz Collective, who finished the evening with a brisk version of the Johnny Cash song 'Ring of Fire'.



Evaluation was undertaken and compiled by Anna Danilewicz. The summary follows:

CONDITIONS

1. Accommodation, food, transport:

Asking about life circumstances during the stay in Krasnogruda/Sejny, participants assessed unanimously that conditions had been quite well. The only things that were stressed by many people with negative comments concerned the distance from hotels to the work place and the situation in hotels. People demanded to situate hotels closer to Krasnogruda next time to avoid long trips and waiting for buses. On the other hand, they assessed very positively the transport organisation, that bus drivers were polite and buses were ok. About hotels: they complained a little bit, that rooms had not been cleaned during the whole stay and about breakfast, that portions were so small. But about lunches and dinners in Krasnogruda, they were enthusiastic.

2. Workshops logistic and time management:

In both cases answers are similar: asking to provide more free time and stressing that sometimes the agenda was too overloaded. They feel also that this free time is necessary to better mutual acquaintances and to create the opportunity for them to interact stronger and talk not only about the subjects of the workshops. "Next time give participants more time to enjoy that beautiful place." – was very often a comment.

3. Communication (including languages):

It supposes to be one of the very important and remarkable categories. We could observe here an interesting dualism of opinions, which is expressed by these two phrases: "Language problems limited contacts and interactions" and "Good that there was no linguistic limitation." Analysing answers from questionnaires, it could added that the first feedback comes from English speaking participants and the second was stressed by Russian speaking ones. In general, people stressed that in circumstances

of linguistic differences, the course of workshops was well solved, thanks to the translation made by some participants. But at the same time, language problems rendered impossible the interaction between participants – people worked mostly in linguistic groups, Russian and English ones, and as a consequence, some of them hadn't had much possibilities to exchange. For the future, some advised to take professional interpreters for the whole session. Many people stressed also, that they feel motivated to learn English, to avoid similar problems next time.

WORKSHOPS

1. Feedback about curators of the three workshops...

Krzysztof Czyżewski was appreciated for his personality, creativity and charisma, his capacity to unite a huge practical knowledge with best practices and with the philosophical approach to culture. His workshops were assessed as visionary and inspiring, but also in some cases as a bit tiring because of the lecture model of communication. “He is a real leader, a romantic and interesting man.”

“Like his style of exploring very complex issues on an easy way.”

Chris Baldwin was admired by a lot of people because of his creative and revolutionary way of running workshops, activating people and making them really involved. They stressed that work with him had been inspiring on a very deep level but at the same time very practical. “He is so effective in making people more sensitive and emphatic.”

Jean Pierre Deru was appreciated because of his way of running lectures, as well as his sense of humour, practical and very individual, specific approach to discussed issues. People said that sometimes they had no time to understand him well, but his huge knowledge was presented in an interesting way. And some wrote, that they didn't share his methodology and approach to culture and dialog.

Other experts:

All other experts and staff appeared in some questionnaires with following remarks: Levan – participants said that he had been very important to define the core of many things, that he is very clever, and showed a huge knowledge; Brendan – excellent photographer and a really interesting person to talk with; Iuri – a very good expert in his area; Olexandr – rich experience, that he shared willingly with all people; Ales – he presented a new approach to culture, he is a fascinating person; Bozena – “She is a sample of culture”, “God, give culture managers like she is!”; Ania and Ksenija – well organised.

2. How do you assess the methodology in each of part of the BSS?

The general opinion was that:

- Physical session – general assessment very positive, and just few remarks (among others, that it was too early in the schedule).
- Presentations of the participants – general assessment very positive; people mentioned that it had been too long and nothing happened with projects after that – they didn't have time to discuss them deeper, but on the other hand – it was a good opportunity to recognize participants' interests and forms of work.
- Three workshops sessions – all assessed positively, bigger diversity of evaluations just in the case of leadership and animator workshops, without special remarks. The only objections that appeared, were about not clear enough or too theoretical, too philosophical approaches...
- Open space – generally good appraisal, with a few weak notes; visible variety of opinions: from big enthusiasm to critic, and again – a more critical approach was in a group that had some language problems, so probably it was the biggest obstacle to full and satisfied participation.
- Lectures – some people stressed that a lecture about dialogue is absolutely necessary.

- Round table – had most comments, probably because the evaluation was just after, so it was still a hot issue. Again, opinions were polarised, some people said they hadn't felt it interesting, some of them stressed dynamic, provocative and vivid aspects of that part.
- 3. Formats and methodologies – that worked well to involve participants and for broadening the base to further cooperation.

These two parts were joined due to similarities in feedbacks. And in both cases the group work is shown as the most effective form of work itself. People had just different remarks as a justification or stressed different aspects, like:

- intensiveness – a lot of classes' tasks, quick mutual communication; sharing experience; opportunity to joint projects discussions;
- feeling of freedom – a space for personal stories about projects; team discussions, exchange and advising;
- understanding better other countries – their situation in the sphere of culture; common problems and solutions; possibilities to the further cooperation;
- discovering personalities – creative leaders, people which could help/cooperate; creating personal ties.
- “Practice is learning other practices” and “Team work makes people closer.”



The workshops of the Borderland and the Animator were evaluated as a very effective way of strengthening ties and relationships, an exchange values and tips, as well as a source of ideas about projects in cultural areas.

From the rest of answers, the most frequent expressions were about: common living, free time, international evenings, open space methodology.

OPEN REMARKS

Unexpected inputs with a special value for participant / knowledge, attitudes, skills, behaviours?

The most frequent answer was about the concept of “new culture” introduced by Krzysztof Czyzewski. People were impressed by the philosophical and innovative aspects of that idea that were included in many other activities. For many people very valuable and inspiring were the stories about experiences of both Kris and Chris. The same significance for them has the terms “creator” and “leader” (as well as a “collective leadership”), or rather an innovative approach and interpretation of both concepts. They were discovering new possibilities and challenges for themselves: to be creators in cultural activities (instead of being just managers or coordinators), to lead people in different way (with a deeper understanding of the role of team/group spirit and responsibility).

The same was repeated in the next part of the questionnaire – about knowledge, that people had taken from the BSS. They stressed also the improvement in the area of new ideas (again: new culture), cultural policies in different countries with a special stress on the situation in post-soviet states.

If we asked about improvement in the sphere of individual attitudes, participants listed first of all the idea of leadership with the concept of collective leadership (as a new alternative), which was introduced during the Open Space. The necessity of development of partnership was also expressed.

As an important skill, people insisted on the ability to speak about cultural projects in the language of art – new for some of them. They stressed also an improvement in the sphere of language / communication (with people from different countries/cultures). The last part, about behaviours, was avoided by many people. The only common answer concerns self-confidence – that is changed, improved, developed or strengthened.

What do you feel you are able to achieve now, or do differently, as a result of the Summer School?

In this section the most common expression is about self-confidence and self-motivation, on different levels:

- communication, especially between people from different countries;
- partnership: “I can create a network now!”, “I got acquainted with outstanding people working in my sphere, share contacts and try to cooperate”.
- individual position: stronger motivation to implement own ideas, more trust in own activities, projects; better understanding; motivated to do new actions and projects

For the future – possible cooperation and common projects?

We received some very concrete ideas, like: an intention to build a cooperation between Wrocław and the Caucasus region, as well as between Georgia and Belarus (translation projects, presentations of artists). By the way, the Caucasus was the most popular direction. Other ideas were about cooperation between Belarusian and Ukrainian journalists, but without any details. Most of people declared, that they had just started to think about possibilities and, for sure, one day they would establish international actions/projects between colleagues met in Krasnogruda.

What could we do to expand the network of operators involved in the Eastern Partnership process?

People expected mostly that the Borderland Foundation, or other operators, would animate in the future some actions to make the EP more effective. They proposed the organisation of Borderland Summer Schools in other EP countries or the setting up of special schools for cultural operators in these states. It was felt there was the need to support new initiatives in the sector, as well as influence authorities to increase the quality of operators of the EP, to develop networks in regions and small towns as well as to organise meetings of activists on different levels and seminars dedicated for them - (“Talking, talking. Meeting, meeting”).

What additional skills and competences do you require to act more interestingly and effectively?

The variety of proposals was quite big. Most of them were not specified, but the common adjective here was practical. They asked for more practical skills, tips, activities in cultural management/leadership; were talking about more business approaches in terms of time/project management). More concrete proposals about case studies – to analyse many of them and about relations with authority – people want to know, how to build relationships with authority at different levels.

Appendix 1: Workshop Leaders

Jean Pierre Deru is a specialist in the field of cultural management and networking. For over twenty years he has advised third sector professionals based on their own experience from working in networks; Director of The Association Marcel Hicter, which runs a program of the European Diploma in Cultural Project Management, supported by the Council of Europe, the European Union and UNESCO; Founder of ENCATC (European Network of Cultural Administration Training Centers) and ORACLE (European Network of Regional Cultural Managers) and co-author of several books. He is the organiser of training programmes across Europe and Africa (Senegal, Congo, Mali).

Anna Danilewicz is Head of the Department of Education and Organization of Exhibitions at the Army Museum in Bialystok; she previously worked in the Dramatic Theatre and for the biggest newspaper in Podlasie region (Gazeta Wspolczesna) as a journalist. She has cooperated with many associations and with some independent projects: as a coach – during the summer theatrical workshops for youths in editions 2009, 2010, 2011 in a section of journalism and writing about the theatre; coordinated interdisciplinary projects – Cultural Bridges and Bialystok CALM: Life Mission in cooperation between various cultural and social institutions and non-government organizations.

Krzysztof Czyżewski – Practitioner of ideas. Poet, essayist, culture animator, editor, traveler. One of the initiators and since 1990 President of the Borderland Foundation, and director of the Centre Borderland of Cultures, Arts, Nations; President of European Network of Literary Houses HALMA; Artistic Director of Lublin bid for European Capital of Culture; Initiator and President of the Board of the Eastern Partnership Congress of Culture; Author of the books ‘The Path of the Borderland’, ‘Line of Return’ and ‘A Handbook of Dialogue - Trust and Identity’. In 2014, in recognition of his work Krzysztof was awarded the Dan David Prize, which encourages innovative and interdisciplinary research that cuts across traditional boundaries and paradigms.

www.pogranicze.sejny.pl

Chris Baldwin directs and writes for theatres across Europe. He has an international reputation as a teacher of theatre practice and has taught regularly at Rose Bruford College (Visiting Professor), Central School of Speech and Drama (London) and the Royal Theatre Academy (Madrid). He is the author of numerous books in English and Spanish and has recently been a Senior Advisor for the New Culture Foundation (Bulgaria) and for La Caixa (Barcelona). He runs his own company in Spain, as well as directing and writing across Europe. www.chrisbaldwin.eu.

Guest lectures were led by Professor of History and author Timothy Snyder (Yale University) and Marci Shore, Associate Professor of Intellectual History at Yale University.

Digital documentation workshops led by Brendan Jackson - an artist and developer of community arts programmes - who was also responsible for the documentation of the Summer School, assisted by Marcin Pawlukiewicz, hosting the original blog and website to share with a wider audience. Details of his work can be found at www.brendanjackson.co.uk.

Appendix 2: Project Partners

The Arts Research Institute at Ilia State University, Tbilisi, Georgia, aims at studying arts theories and practices both in Georgia and the world through research projects, promotion of Georgian culture in the world and to familiarise Georgia with the world cultural heritage through conferences, round table discussions, open lectures, exhibitions, debates, festivals, various creative projects and publications. The Institute aims to be an important international center in arts theory and practice studies, attracting foreign colleagues to participate in joint research, working with leading universities and arts schools. Research process envisages the participation of BA, MA and PhD students. Projects of the Arts Research Institute of Ilia State University are carried out in the following academic directions: Theory and practice of performing arts, including drama and directing; Cinema and media communication; Management of Culture and Cultural Policy.

Group leader: Levan Khetaguri. www.iliauni.edu.ge

The Belarusian Collegium, Belarus, is an initiative of a number of independent Belarusian institutions and private individuals, as an educational establishment began its activities in 1998. It is also a forum for public lectures and discussions, a place for intellectual, cultural and artistic dialogue, contact and cooperation with colleagues from East, Central and West European countries. The Collegium unites scholars, researchers, intellectuals, people of the arts and culture, journalists and public figures. The aim is to revive the multicultural Belarusian tradition, to promote the democratic transition of Belarusian society within the European civilization and pan-European integration processes. It offers: Supplementary Bachelor/Master's degree training in these specialisations: Philosophy/Literature, Journalism and Modern History.

Group Leader: Ales Antsipenka. <https://www.facebook.com/belcollegium/>

The Democracy Through Culture Centre, Ukraine, was founded in 2000 by a group of cultural managers, practitioners, public officials and independent experts. The objectives are: to promote implementation of European and global cultural policy principles and approaches; support reforms in culture (legislation, financing, administration); develop international partnership and information and cultural exchange conduct training and instructive activities on the national and local level. The Centre realized a set of international projects supported, in particular, by the Council of Europe, Swiss Cultural Programme – Pro Helvetia, British Council in Ukraine, Swedish Institute, Polish Institute and the European Cultural Foundation. Centre's experts, trainers and partners are located in various regions and cities throughout Ukraine.

Group Leader: Olexandr Butsenko.

Appendix 3: Participants

- from Belarus

Marysia Tulzhankova, Veranika Lindarenka, Paval Makhinai, Dmitriy Ermolenko, Dzmitry Mitskevich, Chryscina Kalbasnikava, Maxim Sarychau, Vital Krauchanka.

- from Georgia

Ia Iashvili, Ani Tugushi, Ilia Janjalashvili, Maka Kukulava, Salome Joglidze, Tamar Mikadze, Tengiz Khukhia, Ketevan Chkhikvadze, Magda Nowakowska.

- from Poland

Krzysztof Maj, Ewa Łyczkowska, Katarzyna Zielińska, Kaja Marszałek, Grzegorz Maryniec, Roland Zarzycki, Marcin Jasiński, Kostas Georgakopoulos, Agata Will.

- from Ukraine

Halyna Shevchenko, Oros Volodymyr, Olena Shulika, Natalya Kryvorychko, Svitlana Tiskina, Ilinykh Saulie, Natalia Pershyna, Tetiana Gnativ.



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Programme "Support for Democracy"

