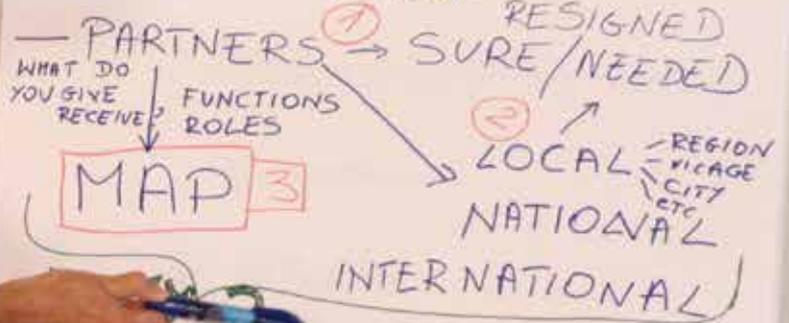


60M. ^{INCL:} → CONSULTATIONS:
REPORTER → Gs 1, 3, 5 → JP
WRITTEN → Gs 2, 4, 6 → AD

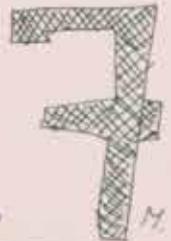
PRESENTATION:



— PROCESS / FORM

HOW WILL YOU BUILD ^④
EFFECTIVE RELATIONSHIPS?

— PROBLEMS ^⑤
DIFFICULTIES
OPEN QUESTIONS
QUESTION MARKS



The Summer School of Dialogue, Krasnogruda, Poland

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 specific project, which was then critiqued and developed over an intensive period with our experts. 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, was 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. He acted as rapporteur for the sessions. Workshop leaders are noted in Appendix 1; information about project partners can be found in Appendix 2, participants in Appendix 3.

The 2013 edition of the Summer School was co-ordinated by Agnieszka Podpora and Weronika Czyżewska.

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 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>



Participants gathering in Sejny, 2013

2013 edition



Krzysztof Czyżewski welcomes participants.

1st August 2013

Ales Antsipenka from Minsk describes Krasnogruda as ‘a place of meeting’ and proposes a first toast to this. Today people travel from far across the borderlands to gather here. Some trips are longer than others – from outer parts of the Ukraine, first get to Kiev by bus or train, then fly to Vilnius, then a 10 hour wait for the pickup to Poland. After two months of planning and anticipation and discussions via email, all participants have arrived by sunset and gather in the basement of the manor house, where food is being prepared for the hungry travellers.

After dinner, our co-ordinators Agnieszka Podpora and Weronika Czyżewska introduced the programme, a week of ‘intensive workshops as well as pleasure, concerts, talking, meetings...’ The programme offered both a practical sharing of skills and time for reflection. Krzysztof Czyżewski then spoke about the challenges of this kind of work for young cultural practitioners, about how it is now time to focus on ‘the connective tissue between people of different cultures, nations and religions.’ He described the historical background to the reconstruction of Krasnogruda, how it belonged to the Miłosz family until 1939, when war dispersed them, how afterwards it was used by forest workers for many years, finally falling into a state of disrepair; how the founders of Borderland first met with the poet here in 1990, how it was restored for the 100th anniversary of the birth of the poet in 2011.

Their background originally was alternative and avant-garde theatre; coming here they decided that, rather than move from stage to stage, place to place, they would stay here and do their daily work with people. At first, Miłosz asked them why not go to the West, why be here, in this abandoned poor place? But they stuck with their decision and intended to change the way they thought about culture and engaging with people. Although it appeared we were having this introduction meeting in a medieval basement, this was actually not part of the original structure, it is a modern embellishment. He explained the rationale in the reconstruction. The outside looked more or less in the style of the original (apart from the colour scheme of the red porch) though the inside spaces were new. It was not intended to simply a heritage project, but a living space for dialogue and ideas. He spoke of how Miłosz had been involved in the plans right up until his death in at his Kraków home, aged 93.



Agnieszka Podpora and Weronika Czyżewska preparing welcoming packs for all participants.

Krzysztof then outlined an aim beyond this summer school, how the organising team planned a second stage – follow up workshops in each of the participating countries to develop project ideas – and finally a third stage, to select one of these ideas in each country and bring it to realisation. In this way, the work could be developed and continued, offering practical tools and resources.

First impressions

Posted on 02/08/2013

We came yesterday to Krasnogruda. More than 30 persons from Belarus, Georgia, Ukraine and Poland. Chris Czyżewski welcomed us. There was a silence here, only the small Schulz-like Nemrod dog came and we heard his small doggy feet on the stone floor. His name is Rumi in honor of Persian poet Mevlana Rumi. This mystic theologian and founder of the dervish tradition wrote in 13th century:

Come, come, whoever you are,/Wanderer, idolater, worshipper of fire,/Come even though you have broken your vows a thousand times,/Come, and come yet again./Ours is not a caravan of despair.

This fragment corresponds to the idea of the borderland, here in the Pogranicze Centre, which rejects the legacy of the conflict and language borders, but it takes a gesture of the invitation and openness to all newcomers. Today we started our first workshop outdoors. In the middle of the yard. There was standing a flip chart. The white sheet of paper in the Czesław Miłosz's green garden cannot be exist blank for a long time. It was referred to rather as a tabula-not-for-long-rasa. One task to prepare before the next workshop with Chris is to write what we personally think about the idea of borderlands.

– Aleksandra Żnińczuk, Poland

2nd August 2013 - Language

We have five different languages being spoken here (seven if we count the native tongue of our experts from Holland and Belgium) and use of language was a key part of the first sessions on the lawn. Krzysztof Czyżewski led a session which considered the terms used to describe our activity: language as an obstacle, language as a strength, language which limits us to clichés and stereotypes. The group considered the use of the word 'borderland', how it translated and what it meant as a term to people from different places. In English, a place in-between, on the periphery, far from the centre. Here it can have a negative meaning, a place of permanent struggle and war, a zone of conflict, of suffering and dispossession. In the history of the 20th century, in the east the border was a threat – as Ales Antsipenka points out 'because you became the victim of the new border'. In Belarus, how to survive a permanent borderland? In Georgia, Levan Khetaguri said it has a more existential sense – 'when something stops and something starts'. Krzysztof spoke of building an identity on something positive, by working with your neighbours, rather than creating an identity in opposition to the other. He spoke in more detail of the origins of the Borderland group, coming here as outsiders as a group of actors used to standing on the stage, on the other side of the barrier, and then deciding to change their practice, to go out into the audience and work with them. The session outlined three topics – the idea, the institution, the action – looking at how to build an institution. At the beginning for the Borderland group, in 1989/90: 'It was really open at that time, it was a time of transformation. Nobody knew what tomorrow was going to look like. Everyone knew that something new was coming, but no-one knew what shape it would take, so no-one said no.'

Krzysztof concluded with the statement that in the borderland, on the edge, it is possible to do great artistic work which bring together great artists with local people and which can avoid the stereotypes of 'children's theatre' or 'locally produced art' with the implication that these things are less than professional activities and that if you choose to do this work you do not have to resign – should not even – from having the highest ambition for artistic expression.



Instagram picture: Sophio Elizbarashvili

Workshop of the Animator - 2nd August 2013

Chris Keulemans and Willemijn Lamp opened with the question: ‘What is an animator?’ A number of definitions were proposed including: a person who creates an atmosphere in a space, creates a space where artists and people come together; animating this space by communicating different groups of people. In short, an animator makes things happen. Chris then introduced the context of his work at De Tolhuistuin in North Amsterdam, also the place where he lives – ‘on the forgotten, sleepy side of the city’, a place which is quite poor by Amsterdam standards. He described the programme of work there both in the building and their projects outside in the neighbourhood. For example, once a week in a local café/pub there is a performance of a soap opera; a writer collects stories from the local area about the gossips, the fights, the funny happenings, and writes an episode which is then performed and people come to hear their own stories ‘in a kind of slapstick style’. He talked about the team of people needed to run the centre, and the local people who helped make things happen, whether construction work, making food for events, or a local art market.

Willemijn spoke about the development of a literature festival for the city, Read My World, which focuses on literature that explores the boundaries of between literature and journalism. The first edition takes place in September 2013. She spoke of their desire to create an intercultural meeting with writers, bloggers, activists – both a festival and an online archive – which shows and tells the stories of people who are often simply treated as abstract numbers, who are strangers in the mainstream media. She gave the example of media treatment of Egypt and Palestine. They asked local curators in those countries – who were not institutionalised, but who were freelance – to find writers who were working in a documentary mode. They didn’t define what ‘documentary’ should be, left this open to local interpretation. She showed examples of some of the poets they were working with, including a powerful piece ‘We’ by Ghayath Almadhoun. She then spoke of team building, how in the context of Read My World, the team needed to have both local and international knowledge and intercultural competences.

They defined intercultural competence as: knowing who you are (organisation, community, history), being aware that this knowledge affects others; assembling information on the other social, cultural group and being sensitive; considering how to balance political correctness with straightforwardness; and how to balance your initial (idealistic) idea with the reality of working with partners etc. They then outlined the following discussion tasks of the workshops, to examine these areas in more detail.

The Animator – what are the characteristics required, the vision, the power of persuasion?

The Team – what kind of team do you need for your project? What kind of diversity is needed? What skills are needed? How do you find them?

Partners – Who are your partners? What do they bring to your project?

Target – who are the groups you intend to work with, who will participate in your project (ie: theatre with children)

Audience – Who will come to see what you have produced? What is your longer term strategy for attracting them and involving them?

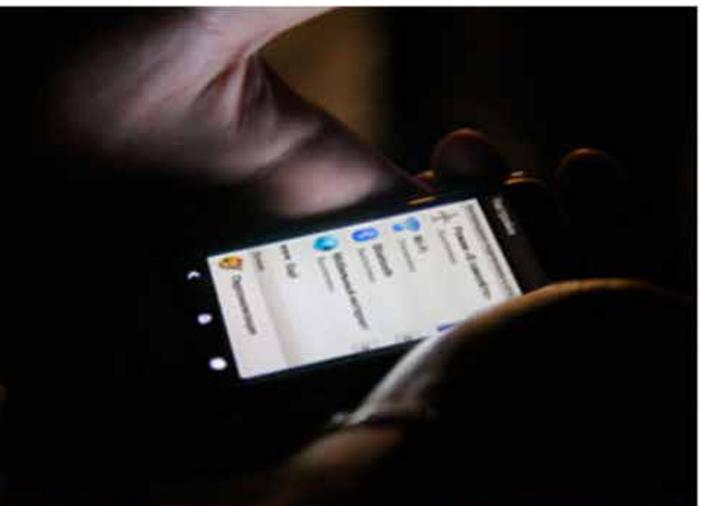
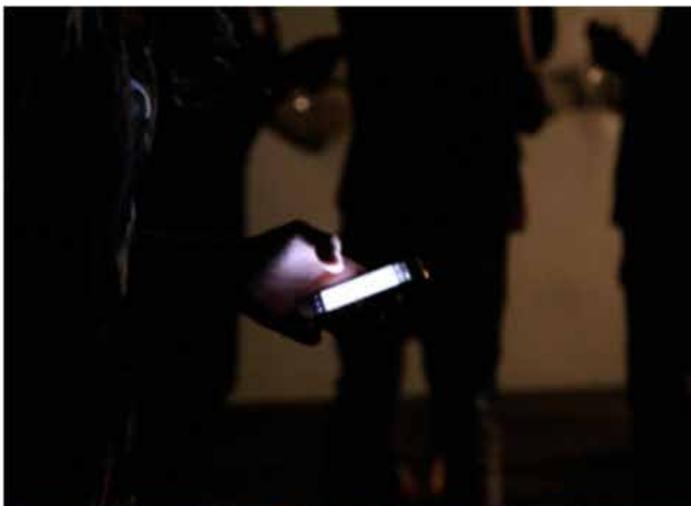
All participants had been asked to provide a project proposal to bring to the summer school, and Chris invited several people to give a brief description of their project. These would be discussed, tested, critiqued and further developed over the next few days.



Being digital - 2nd August 2013

For the next sessions, participants relocated to Sejny, where they were given a tour of the Borderland centre on the main street, before the next presentations in the basement. Brendan Jackson began his session on digital media by stating his belief that the changes that occur as a result of the digital revolution in our lives are cultural, not simply technological. He was less interested in the facts of the technology and whether you had a 3G or 4G phone and more interested in how people attempt to use technology creatively. In his presentation he went back in time to 1978, a time when this technology didn't exist, or wasn't available except for a small elite. No mobile phones, no internet. Music was still on vinyl. The technology of the future when proposed in the past – as in mobile hand held devices in 'Star Trek' – only existed in the imagination. Whereas technology today is ubiquitous, it now invades every aspect of our life. The developments have been so rapid that it's now hard to imagine what is not possible. 'We can't live without it, but we rarely know how it really works,' is how one participant expressed it. To demonstrate this point, Brendan invited people to make a list on Post-Its of the kind of technology that they use or have access to. It became an extensive list.

Brendan also noted that the first question people had on arrival was 'Where can I get internet access?' Change was rapid. By 1984, the Macintosh arrives; Steve Jobs promotes it by saying 'Never trust a computer you can't lift'. Then there was a programme called Pagemaker, where you could combine graphics and text on the same page. It was like magic. Artists were early adopters of the technology. For example, for one project [Jubilee Arts](#) used eight Macintosh SEs to edit a book in a day with 30 people. It was an oral history project called 'Bending the Truth A Little' - about sharing the experience of being 14 years old. By 1992, the Arts Council of Great Britain tried to define the slippery notion of artists working with multimedia with a report 'Very Spaghetti: the potential of interactive media in Art Galleries.' They wrote: 'Multimedia – a combination of different forms, photos, painting, text, movement, sound. Interactive - within certain limits. It contains mechanisms which give the user the



impression of controlling the information or action. Non linear – the user is not restricted to viewing the piece from beginning to end. There are different paths through the material.’

He then went on to describe a number of projects he had been involved with, adapting to shifting and quickly changing technologies: ‘Lifting the Weight’, an interactive game made with Geese Theatre based on their unique improvisational prison performances teaching social skills to offenders - which won the first Interactive BAFTA; ‘Me, Myself and I’, a project with the community of Castle Vale estate in Birmingham utilising a range of old and new media, including a home made digital screen with 560 images, which toured to several venues such as an old people’s home, a library and youth centre; ‘A Most Peculiar Place’, which started as a text and image installation which included a large play-station game. He also briefly talked about using blogs to promote projects. He referenced an ‘early adopter’ project by Chris Keulemans from 2004, [‘The American I Never Was’](#), an interactive web road trip through American pop culture.

The overall point of his presentation was that, whatever the technology used, the idea, the content needed to come first and too often people became distracted by the tech and ignored the idea. The idea should come first, then you decide the appropriate form of delivery and dissemination. There was some consideration discussion about technology being used by the state for surveillance and control, given the ubiquitous nature of emails, Facebook, blogs, mobile phone technology and increasing numbers of digital refuseniks.

Like being in a fairy tale - 2nd August 2013

Bożena Szroeder presented a series of short animated films made with local children - in the style of fairy tales about multicultural heritage of Sejny. She explained that these were not simply imaginary tales but personal stories they had collected over the years, then illustrated with traditional singing, music and animated pictures. The completed films were used as a tool to educate kids as well as older people about the heritage of the area.

After the session Bożena took the group to see the studio (in the basement of the Borderland House in Sejny) where young people were working on the next edition of stories with stop-motion animation, working with drawings, paintings, clay models, lighting, a digital camera linked to a laptop.

Finally, the group attended a concert by Mikołaj Trzaska at Sejny Jazz Co-operative, saxophonist and film composer, who had been working for a few days with members of the music group on improvisation and this was their concert presentation. After the concert, there was a meeting of all participants to review the programme thus far.

Music of the Place - 3rd August 2013

Michal Moniuszko is a musician and a co-ordinator of many of the musical programmes at Borderland Foundation. This morning he shared his story. As is the way here, there are many stories yet to be told. He was accompanied by his son, who we saw perform as the youngest member of the ensemble playing the night before. Michal was born in Sejny and he said his story with Borderland began as a kid when he saw this building which was surrounded by a big fence – ‘only the shape of the roof was clear’. They called it ‘The Warehouse’. It was a place that had been used for storing chemicals. The warehouse was restored and became again the White Synagogue. In workshops with Borderland they were asked to read a drama which was dedicated to this space, which told the stories of what had been here before, this hidden history. He said, ‘This started the process of building me up – this experience transformed me in every sense.’ He explained that as a kid how he had been into hardcore music, death metal, but when he first heard klezmer music he found there the same energy. ‘As kids, our language was energy, nothing else.’ Joining the music workshops here, they learned from records from the 1920s in New York, on Columbia.

Later came a project called ‘Musicians Raft’, bringing together musicians from New York working with local young musicians. The philosophy was to engage in long term work, and as an ensemble have no borders of age or experience. As a result there are several versions of bands who work on projects at Borderland, who meet, learn, practice, perform, tour. He then presented a documentary film called ‘Tikkun’ which documented the exchange projects between musicians from different countries and cultures. In Hebrew, Tikkun means ‘repairing the world’ (or Fixing/Rectification).

Second session of the Animator - 3rd August 2013

Chris offered some reflections on the proposals that participants had submitted to the summer school. Some projects were already in process, led by those with some experience. Some were proposals from new animators, fresh with possibility. Some were weak and did not seem like a real proposal. He said that this week is an opportunity to test the proposals through discussion with a wide range of people. This week would test this statement: ‘your plan will come true, if you are serious about your plan.’

Participants were divided into seven groups of five maximum, mixed from the different countries. Their task in the next hour was to focus on and discuss the role and the tasks of the animator in relation to one specific project. The groups were organised with a specific project to focus on. The lead person presented their project to the group for discussion and critique. Each was asked to consider their thoughts in relation to their own project ideas and experiences. The lead member then reported back the findings on their project – with a five minute presentation, showing how they may develop their idea from the group input – ‘concrete, specific, realistic, grounded, do-able...’ Chris stressed that ‘you will need to explain your project a million times, so you need to have a presentation that is short and to the point’. He noted that a strong title helped – long wordy titles like ‘Informal Education Project for Minority Groups in Different Regions’ were not so interesting to hear, whereas ‘Theatre For Everyone’ was a strong title.

This process would be repeated over subsequent sessions to also cover the topics of teamwork, partners, target groups, audience. This process was intended to gather together all our experiences, share it with others to help them develop their plan.



Cultural long term strategies - 3rd August 2013

Jean Pierre Deru opened this session with some thoughts on European Commission research 'The World in 2025'. The report highlights the main trends, tensions and transitions of our world, considering the major future trends: geopolitical transformations in terms of population, economic development, international trade and poverty. It identifies likely tensions: lack of natural resources (food, energy, water and minerals), migrations or urbanisation. It also defines possible transitional pathways: towards a new production and consumption model, towards new rural-urban dynamics, towards a new gender and intergenerational balance.

He pointed out that in the near future 61% of people will live in Asia and only 6.5% in Europe. In short the report says that to compete, to survive, Europe needs to focus more on its research and creativity. The key questions for cultural workers is: what do you believe in, what is your passion, what motivates you? He spoke about how the world has changed more in the last 10 years than probably in the previous 100, yet the education system is outdated and does not prepare people for the demands of the new century. Education is formatting people rather than equipping them to think creatively.

Anna Danilewicz then introduced the idea of Table Sessions, an investigation into the work of others – a kind of cultural speed dating, where participants would have 15 minutes with six other people and their projects. They would move round different 'tables' where participants would present their project and ideas and be open to scrutiny, to questioning, to listening, to change.

Six projects had been chosen in advance as examples and would be presented back at the end of the day. They were:

- Oksana Karpovets, Minsk, Belarus: Poland>Belarus>Ukraine – triangular intellectual circulation
- Anna Chistoserdova, Minsk, Belarus: SMART (Social Media Artistic Research Today)
- Dmitry Zubenko, Dnipropetrovsk, Ukraine: 100 initiatives for urban space
- Sophio Elizbarashvili, Tbilisi, Georgia: Culture For Everyone
- Elene Kazievi, Tbilisi, Georgia: Memorial museum
- Milosz Zielinski, Lublin, Poland: Underneath The Surface of Lublin and Lviv.

See Appendix 4 for the detail of their proposals.

As the night draws in - 3rd August 2013

An evening of national presentations began with a performance of exquisite cuisine from the Georgian group. The group from Belarus then made a presentation, which shared current cultural research that revealed a third of the population never reads a book and over half do not ever buy books. More than half of the population have not visited any cultural activities. 74.5% had not been to an exhibition and 62.4% had not visited a cinema, 59.7% had not attended a concert and 69.6% had not been to the theatre. We learned that 29.1% of Belarusians think of themselves as Soviet people, part of a state that no longer exists, and that the same number think of themselves as Europeans. We heard about 'official' definitions of contemporary art and how artists making an intervention in a public space can find themselves under arrest, and how theatre practitioners can be not allowed to perform because their costumes are not 'nice-looking'.



How do you form a team? - 4th August 2013

This was the topic of the third workshop with Chris Keulemans and Willemijn Lamp.

Key points to remember: 'It sounds an obvious thing but the team is the heart of the organisation. This session will test your idea of what the team structure of your project is. Expect criticism and consider suggestions of the other participants.'

These were some of the questions examined in this session:-

- Building a team; how many people do you need? What are their roles and functions? You are the animator but what do you expect your team to give to you? Expertise on marketing? Strong financial advice?

- Consider the decision making structure of the organisation. Who makes the decisions? How are decisions made. Are they shared? What are the pros and cons of collective decision making? How much influence do partners or funders have on the decisions you make?

- Who are the people that make up the team that will deliver your project? How did you find them? What is their expertise and does it actually relate to what you need for a project? Are they your friends? Are they volunteers?

Participants spent an hour in their groups testing their ideas and then gathered to present their findings back to the whole group for comment. For example, Hanna Yankuta discussed how to develop a new team for an online literary magazine (www.prajdzisivet.org/). The magazine had originally had over people working on it, all in a voluntary capacity, but now there was only a core of two and she wanted to find ways to revitalise the project and re-stimulate interest in the project, as well as find funds to support it.

Co-operation - 4th August 2013

Jean Pierre made an introduction to this workshop: 'International cooperation in cultural projects: challenges, opportunities and modus operandi - partnerships, networking and cultural networks'. He believed that it was an absolute necessity to co-operate because the world was a smaller place and borders were weakening. He encouraged participants to 'open your eyes, your logic, your view.' He spoke of how it is easy to become stuck within your own logic and comfort zone. He likened it to the difference between swimming in a lake and a huge sea. 'Yes, you are swimming, but it is not the same thing.' He examined what the parameters of co-operation might be. Is it just selling something to someone, is it an exchange of shows between theatres is it participating in a project just to receive funding?

The most important thing about co-operation is to have a common goal, and it takes time to reach agreement, time to understand what each of your partners might want, time to get agreement about specific roles. Often a partner can have conflicting aims and intentions and this will be an unsuccessful partnership. You need to share the same values and ethics, have that common ground. However, he also thought that friends as partners was a big risk in a project – you may soon find out your friend is not your friend anymore. He went on to outline the historical development of various networks, such as Trans Europe Halles, an independent network of European cultural centres. He pointed out that 'a network is not an institution, or a federation or a club – you learn from great deal from a network if you invest time in it.'

Anna then explained how the groups would work for one hour on this question of ‘How to build effective relationships’, considering problems and difficulties in finding a partner for a project before reporting back their findings to the whole group. The groups dispersed to work at different parts of Krasnogruda. As before, one participant’s project would be the focus of the discussion of the topic.



Group presentations - 4th August 2013

The evening meeting concerned more group presentations. Sergiy Gurov took on roles both as Cultural Impresario and Chief Public Relations Officer for the Ukraine, sharing all the joys that the country has to offer in a quickfire presentation. We were then serenaded with the beautiful voice of Mustafaeva Emine Serverovna from the Crimea. Krzysztof Sienkiewicz told us about his involvement with promoting independent film with Film Podlasie and festivals such as the ZubrOFFka International Short Film Festival.

Anna Wyganowska-Błażejewska talked about her work with National Centre of Culture as a co-ordinator for the ‘Eastern Culture’ project and Agata Will joined the meeting to explain about the Culture for the Eastern Partnership conference happening in Lublin in October, a platform of meetings, education and dialogue. The evening finished with a concert by Ejbike Mame, a concert of songs from pre-war theatres and Yiddish cabarets performed by Małgorzata Czyżewska and local musicians in the basement of the Manor House.

Workshop of the Borderland – 5th August 2013

‘The spirit of Europe is the spirit of localities’ - Krzysztof had invited participants to share their thoughts on the idea of the Borderland. These individual comments were then read out and discussed.

– Understanding the word ‘Borderland’ is associated with the world that is remote from reality, situated on the territory where there is no boundary for creativity, thoughts, ideas, the territory where each man is free from limiting his or her ability to stereotypes and rules, where houses are best created to live in for every one of us, the ground on which the different nationalities live in the same household and mutually enriching culture and their traditions, nurturing a boundless inner spirituality and impulses of imagination and inspiration... In each of us there is a frontier world... But not everyone has the key that will open the door to this world.... But this key is – us.

– Every human, culture, country has its borders. Borders is in mentality and in thinking, in communicating. When defines the border, you know how to expand their. Art in the form of installation allows to open the borders and to show life in the new space. This space is Borderland.

– Borderland is the intercultural communication, exchange of the best cultural achievements, new practices and deepening cultural heritage.

– A few weeks ago I visited my Friend - Tomek - in his familial village, called Prusie (in Podkarpackie Region). It is the place situated close to the border with Ukraine and Lubelskie Region, as well. He has organised there for 11 years a meeting for his friends who are also artists (plays instruments, write or tells poetries). When I am here I understood that he is a typical Borderlander who cares and collects memories about his family and the history of the village. And the Borderland for me now is the place of meetings among friends, house or space situated far away, the place where memories come back and it should be your pleasure to celebrate them on a different way. It is the place with some kind of forebears’ spirits which you feel inside you and between all of you. When you come you can go back to your everyday life – but the place and feelings will be still inside you. The time to come back will appear quicker than you could suppose.

– At Borderland, the silence, the openness of the steppe, the breath of nature, walkers haven. The announcement of the end of the world, but not the end of world. The hope of a new world on the ruins of old civilization. Nowadays the rescue from the civilised world. The chance for Europe. The place where I want to be buried after death.

– The idea of borders wears (thin) nowadays, to work internationally and nationally becomes easier and easier day to day. Invisible borders arise. Borderland School provides us with mobility opportunity and gives us a solid ground for networking – transparency between any geographical barriers in a sense that we learn here how to think broader.

We are people with common history and mix of nationalities in each of us, we can invent something that possibly is unique and not repeating something anywhere else in the world. This is based on common sense, similarities and geographical location that is a core issue of uniqueness.

– The borderland is the place where several nations, several cultures are meeting and trying to live in a peaceful way.

– Borderland for me is some feeling arising when person meet with something new and unknown. This feeling is fear caused by leaving person's comfort zone. Then, however, this feeling could be transferred into frustration for some while. And only in case the person crosses this fear and frustration, he/she could be enriched by clear feelings of freedom, acceptance and understanding.

– Borderland in my mind – for me borderland is a place for multiple culture co-existence. Border itself implies something two and different, and as soon as we add land it gets a positive meaning for me, associating to 'differences united'.

– Borderland, this word, for me associates with positive feelings. This is a logical condition of life, when something ends and starts, without ending we will not achieve new inspirations and new borders for cross. In this school I'm crossing some borders, I'm creating my land and I become 'borderlander'.

– Borderland for me means the edge of possibilities and the beginning of something new.

– For me the word borderland has negative meaning, because from the beginning of my childhood I hear how different countries want to move the border and take Georgia's territory. It is connected with war and regional conflicts.

– The word borderland for me is associated with occupation and lost territories, also with making contacts with Georgia's neighbours (Azerbaijan, Armenia). The border in Georgia is connected with chaos.

– For me the word 'borderland' means human mental/moral development. Every person is borderlander, who lives among border lines of good and bad, kind and evil. Their choice defines our human personality.

Krzysztof then spoke for a little while about the movement for interdependencies, about how cities might take responsibility for global problems. He referred to a book by Benjamin Barber, 'If Mayors Ruled the World', which argues that cities can better solve these problems than nations. He spoke about how once to be cosmopolitan meant that you moved to the city and left everything local behind, but that a new definition of cosmopolitan had emerged. Cosmopolitan today meant to be respectful to local traditions and contexts. He felt that we had moved away from the Cartesian focus of 'I' and moved towards the 'you'. He gave an example of the fight for gender equality in the 20th century, from just caring about oneself to caring about the other.

He then spoke about ideas of deep culture, and in relation to his personal story of moving away from an alternative, anthropological theatre which organised 'expeditions' to explore indigenous culture, to collect rituals, stories, songs, in order to build a performance. 'People gave what they had to us as a treasure. We said thank you and went. Most times we never returned. We went off to festivals and performed. These expeditions were one week, one month, and then we became experts in that culture. This conflicted in me. This feeling of being on the surface, having a very interesting adventure... how to change this? I felt a responsibility to maintain the connection and the relationship. Time is an element. We don't have time, that is why we are on the surface.'

GOING DEEPER

- starting something
- deepening your understanding
- process
- establishing relations
- participation - real involvement
- listening, being **ATTENTIVE**
- need of continuation
- long term engagement

• taking responsibility

→ ethics

→ emotions?

□ What is "community based" action and how to achieve / strive for COMMUNALITY?

- "art for social change"

• promise of continuation

What is REAL in your project?

- the BIG question.

• what is based on a truthful relationship with people / community?

• not only change in the community but in ART as well

Can history help us build bridges? - 5th August 2013

Timothy Snyder and Marci Shore, American Professors and Historians from Yale University were in conversation with Krzysztof in the basement of Krasnogruda. Timothy's book 'Bloodlands – Europe between Hitler and Stalin' had been translated into Georgian, Ukrainian, Polish and will be soon available in Belarus. Marci's book 'Caviar and Ashes: A Warsaw Generation's Life and Death in Marxism 1918-1968' studied Central European intellectuals involvement in Communism.

Krzysztof asked if history can help us today with building bridges and past in dealing with memories that prevent us from rebuilding or connecting?

Timothy: 'The only way history can help is by being itself, not by being something else... History is not what I think about the past, or what you think about the past, or what your government thinks about the past politicians think. History is certainly not what you read in school about the past... that's about the furthest thing away from history...'

A fascinating debate ensued covering the emergence of history as a discipline in terms of 19th century nation building, that role of historians as bridge builders, distortions of history and the need for historians to be disturbing and fearless.



Cultural management/Fundraising - 5th August 2013

Jean Pierre introduced the session with his thoughts on the skills and competences needed for fundraising. He spoke about the need for indicators to see if you were achieving your goals. He felt that qualitative indicators were more important – what did you do and what impact did you have. Indicators are useful in persuading your funders. The amount of money you had was often the measure used. Are we earning enough? Is the balance sheet good? 'These things are important of course, but they are not the only indicators. If you had a strong financial director on your team the financial imperative would be strong. You need a balance.'

You needed to understand the political, social, economic situation and the sectors you were working in. As for your leadership skills you needed the capacity to convince, to be passionate about what you do. ‘If you are stressed, if you are doubtful about what you do, you won’t convince anyone.’

When you enter into the field of co-operation you find yourself in a new environment, with a different system of values and ways of working. ‘Porosity is important for co-operation.’ Jean Pierre pointed out that ‘language is how you define your relationship the galaxy.’ But also when you learn a different language you think differently – it helps you be flexible and change your logic, not be fixed. He thought that to be destabilised is good – it helps you rethink what you do.

He handed over to Anna who outlined the work of the session – the task was to undertake a role play to a possible sponsor/donor (to be played in character by her and Jean Pierre).

Working in groups, participants would prepare their pitch. This must include the following: What could you offer & what were you looking for? Participants each had a 10 minutes slot to make their presentation to the potential donor and then had 10 minutes for questions and comments.



In their preparation they had to explain clearly:

- 1/ WHO is the donor/NGO/Institution (and then share this in advance so Anna/JP could prepare).
- 2/ WHAT? Specify the actions you would undertake.
- 3/ Why? Explain the benefits for the donor? Tell them about your project achievements.

Tuesday Sessions - 6th August 2013

The day began with some reflections on the session with Timothy Snyder and Marci Shore. For the second part of the session, participants were asked to work in groups and consider how to the design of the proposed follow-up local workshops in Ukraine, Belarus, Georgia in the autumn. Who would they involve, how might they take shape – how do we build the story and the environment in which they take place? What would be the ideal combination of elements.

The afternoon sessions examined the idea of ‘Target Groups’ with Chris offering examples from his projects in Amsterdam with De Tolhuistuin, working with particular DJ’s and local contacts (his target group) in order to attract a particular audience to events at the centre. He stated: the target group is the people you want to work with; the audience is simply the people who come and look, the audience has a more passive role. Forming into their groups, participants spent an hour working through this topic in relation to specific projects, before presenting back to the whole group and for critique and questions.

In the evening, the group travelled to Sejny for a performance of Sejny Klezmer Orchestra, and for after concert sessions at the Jazz Cafe.



Participation - 7th August

The morning workshop focused on the concept of participation in culture. Jean Pierre quoted from a report from MIT, ‘Confronting the Challenges of Participatory Culture’ by Henry Jenkins. Though referring to media development, it says that participatory culture should enable people to develop their skills, their knowledge, their ethical framework and their self-confidence – something which is empowering.

This report aims to shift the conversation about the ‘digital divide’ from questions about access to technology to questions about access to opportunities for involvement in participatory culture and how to provide all young people with the chance to develop the cultural competencies and social skills needed. Fostering these skills, the authors argue, requires a systemic approach to media education; schools, after school programs, and parents all have distinctive roles to play. Schools can create a context that facilitates participation but as Jean Pierre had pointed out previously, he believes that the education system stifles creativity. However, participatory cultures offer a different model.

It identifies three key principles:

1. Culture which has low barriers to artistic expression and civic engagement; so that means you can take part.
2. There is strong support for sharing one's creation. Informal mentorship allows the more experienced will help novices to have access. All the members – not clients – are convinced that their contribution matters and are convinced that it is important that they say something, that it will be heard, and that it will have an impact.
3. There is a connection between people because the logic is shifting from an individual logic to a community logic. People care about other people's participation.

Participatory cultures reward participation. Not everyone must participate, but everyone must believe that if they participate it will be valued. Anna felt that participation was a close relation to accessibility, but not quite the same. With participatory the people should express what they need and we should be open to that. She asked the group to describe the people who took part in their actions, activities, who came to their events and cultural institutions. How do we define, describe, categorise? Audience? Clients? She went on to share several examples.

The second Wednesday session with Jean Pierre and Anna focused on the preparation of presentations of their projects, which would be hung in the 'Park Gallery' outside. Participants were asked to present the final detail of their project on a single flip chart sheet – just points, examples, clear messages, drawings – providing the following information:

- Name, Country, Title.
- What has been improved in your project through these sessions? (For you, personally and professionally).
- Have you discovered any new things for your project?
- What questions do you still have about your project?

This was an opportunity for everyone to view the material and discuss in the open air. The groups had 60 minutes to prepare. At 1 pm they would present back in the open air with explanations to workshop leaders.

Following this presentation, later in the afternoon, 'Eurovision Voting' took place. Participants chose three projects to give their one, two or three points to. Votes were counted and the six projects with the most votes would make a final ten-minute presentation starting at 7 pm.

Chris reminded everyone that whoever came out on top did so because of the help and input of others throughout the summer school, strengthening and focusing their project idea. But it was also a reality check – 'even though your project receives just a few votes and may be still excellent, it says something about the way you have presented it back to the others. It says something about your presence, your persuasiveness, your presentation of information, your motivation, how attentive you have been this week. And this is what it is like in the real world, outside the summer school.'

Six final presentations were then made by Data Chigolashvili, Tbilisi (Travelling Foodways -Tbilisi Migrant Stories); Valentyna Zalevska, Lviv (Bike and Cinema Festival); Dmitriy Anatolievich Zubenko, Dnipropetrovsk (100 initiatives for public space); Sophio Elizbarashvili, Tbilisi (Disability Access to Cultural Institutions); Krzysztof Sienkiewicz (Ghosts of the East); Miłosz Zieliński (Lviv-Lublin City Exchange).



Closing Reception - 7th August

Following an exhaustive final day (in soaring temperatures), a closing reception was held, with brief summaries and reflections from all the workshop leaders and a small slide show of the documentation; followed by a final dinner together – an opportunity for many Georgian toasts.

The Summer School of Dialogue at Krasnogruda was complete. Starting on a Thursday evening and finishing on a Wednesday evening, six full days of exhaustive workshops, presentations and discussions involving over forty people from eight countries, with thirty two project proposals to develop, critique, shape and reshape. Following the summer school, three local workshops are planned for the autumn – in Georgia, Ukraine and Belarus – which will further develop the project proposals, with the aim of bringing some of them to reality in 2014. (*See additional document: Borderland - Planning and Realisation of Projects 2013-14*).



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 Centres) 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, traveller. 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 Keulemans was the founding artistic director of The Tolhuistuin, a multi art venue in Amsterdam. In 1984 he founded the literary bookshop Perdu in Amsterdam. During the nineties he worked, first as a curator, later as director, at De Balie, Centre for culture and politics in Amsterdam which hosted artists and intellectuals from countries going through war and dictatorship like Bosnia, Serbia, Kosova, Algeria, South-Africa, Indonesia, Cuba, Rwanda, Belorussia, Afghanistan, Iran, Iraq and Burma. He has published books, fiction and non-fiction, and has published numerous articles on art, social movements, migration, music, cinema and war for national newspapers.

Willemijn Lamp is the founder and co-director of a new literature festival in Amsterdam: Read My World. In the past she worked as a freelance curator for the international literature festival Writers Unlimited. Besides these festivals with a literary focus, she also is responsible for the opening of the cultural season in the city of Utrecht (Het Uitefest). Next to her freelance activities as a curator of debates and festivals, she also works as a journalist/theatre-literature critic and as an advisor for the arts for the province of Flevoland and the city of Amsterdam. In the past she worked as a program coordinator for the project Amsterdam World Book Capital, 2008/2009. Alongside her activities as a literary curator, she has been managing a Dutch Hungarian theatre group. From 2003 until 2007 she worked as a manager at a literary theatre, where she was responsible for the artistic direction. Furthermore she worked as a programmer at the Dutch Theatre Festival and as an assistant researcher at the Holland Festival.

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.

<http://timothysnyder.org/>

Brendan Jackson was the Rapporteur for the Summer School. He is an artist and developer of community arts programmes - he also was responsible for 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 centre 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: Summer School Alumni of 2013

More than 130 applications for the 2013 Borderland School were received, the majority of which were of very high quality, thus making the choice very difficult. We welcomed the following successful candidates to Krasnogruda:

- from Belarus

Hanna Yankuta, Minsk; Katsiaryna Ramanchyk, Minsk; Kaciarynka Pikirenia, Minsk; Pivavar Mikalai, Vitebsk; Anna Chistoserdova, Minsk; Anna Rozhentsova, Minsk; Aksana Haiko, Brest; Oksana Karpovets, Minsk; Margarita Korzoun, Minsk.

- from Ukraine

Denis Brovchak, Vinnytsia; Mustafaeva Emine Serverovna, Simferopol; Sergiy Gurov, Melitopol; Vitaliy Polishchuk, Lutsk; Mariia Iemelianenko, Odessa; Tetyana Kuznyetsova, Sumy; Tetiana Shutiak, Vinnitsia; Valentyna Zalevska, Lviv; Dmitriy Anatolievich Zubenko, Dnipropetrovsk.

- from Georgia

Guram Kokaia, Tbilisi; Giorgi Bendeliani, Tbilisi; Ani Gergedava, Tsalenjikha; Sophio Elizbarashvili, Tbilisi; Tamar Kiknavelidze, Tbilisi; David (Data) Chigolashvili, Tbilisi; Ivliane Chitidze, Tbilisi; Elene Kazievi, Tbilisi; Jamlet Khorava, Tbilisi.

- from Poland

Ewelina Jurasz, Lublin; Krzysztof Sienkiewicz, Podlasie; Aleksandra Zińczuk, Lublin; Miłosz Zieliński, Lublin; Anna Wyganowska-Błażejewska, Warsaw.

Appendix 4: Table Sessions – Outline of Proposed projects

Anna Chistoserdova, Minsk, Belarus: SMART (Social Media Artistic Research Today)

Under existing circumstances any kinds of international artistic or curatorial projects in Belarus take place in a sporadic manner. Thus, there is a great need of a platform for regular international multidisciplinary contacts between art communities. SMART is an idea to create a network of residencies for 2014-2015 in Belarus, Poland and Lithuania. It will emphasize the importance of meaningful and multi-layered cultural exchange and immersion between these countries. Their cultural context was largely influenced by former communist regimes, but for the last 20 years each of them has developed in its own specific way. Sharing experience and knowledge is of great importance for local art communities of these three countries. That program emphasises a collaborative process with institutions, organizations and culture producers from the cross-border region. SMART is aimed to encourage different ways of thinking about and approaching issues of artistic and professional development, dialogue, exchange and research within that cross-border context. During a project each resident will give a public presentation in Minsk, Warsaw and Vilnius, and, if the project entails, travel to hold it at other sites. The project also involves organization of workshops for local community in each country, addressed to younger generation of curators and art critics. They will research the situation of contemporary art in those countries and create a series of texts based on this research (catalogue).

AIMS:

- to extend artistic foundation of the area of contemporary art and to encourage the exchange of knowledge and the production of significant cultural projects between Belarus and Europe;*
- to strengthen the role of artists and cultural workers and create cross-sectorial activities that expand and increase income for artists and cultural workers and job opportunities in the cultural sector;*
- to build effective channels for transferring knowledge, exchange of expertise and best practices between EU cultural actors and Belarus.*

Oksana Karpovets, Minsk, Belarus: Poland>Belarus>Ukraine – triangular intellectual circulation

This project involves circulation of Polish, Belarusian and Ukrainian intellectuals between three countries with open lectures, master classes, workshops and performances. All events are free and open to everyone. Intellectuals are people working in different cultural spheres: artists, poets, philosophers, writers, journalists, critics, actors, musicians, dances, etc. These people are high-level professionals in their spheres and have a huge experience to share with their colleges and people from neighbouring countries. This is a long-term international project. Project already assumes participation of organizations from those countries.

Belarus, Ukraine and Poland have their own “Cultural Heroes” - experienced professionals and young talents. Such people create cultural and intellectual environment in their countries today. Their role and influence to the local communities are huge, although their professional experience and talent are hardly known in neighbouring countries. Being not able to use and learn from each other’s experience, we lose in our cultural and intellectual development. In order to enrich our cultures and contribute to the intense intellectual development, we need to learn from these people. Therefore, the creation of a constant platform/project for cultural events leading to better intercultural communication and share of experience is highly needed.

AIMS:

- *to make professional experience of intellectuals from three countries available to their colleagues/people from neighbouring countries;*
- *to enrich cultural environment, contributing to the social, cultural and political development of these countries;*
- *to contribute to better intercultural communication between people/intellecuals from Belarus, Ukraine and Poland.*

Dmitry Zubenko, Dnipropetrovsk, Ukraine: 100 initiatives for urban space

The frame of the project is consideration of culture in the broad sense: as a way of thinking and coexistence. Among the main findings – the willingness of people to qualitative changes in society that are possible on community development and bringing people into action. It’s necessary to develop a sense of responsibility for the townspeople shared urban space, exciting initiative and teach “to play effectively” in public activity. Especially useful is this trend in eastern Ukraine, which still dominate the Soviet principles of shifting the responsibility on the government or someone else, where the city belongs “to everyone and anyone.” Here people have little experience of positive changes in the environment, they are characterized as social inertia. This affects the urban environment (degradation of nature and human relations), and leads to inefficient resource use of public space.

The project engages young activists to train and implement initiatives in public space of Dnepropetrovsk. The main project goal is to create, train and coordinate youth action groups to implement art projects in public space. Within 6 months, 100 young people will be trained in the principles of volunteerism and community development, project management, urban planning, environmental protection, as well as during special shares assemble a database of volunteers, form action groups and develop a project plan for the urban area to further implement them voluntary basis. It will be held, among others, by training sessions with Ukrainian and European experts (tele-bridge and live training) and seminars on the principles of volunteerism, project management, urban planning, environment, values and public space of its capabilities, an effective tool to teach creative interaction, as well as practical session, when participants will develop pilot projects.

AIMS:

- to maintain high motivation of young leaders and their leadership skills through playful patterns of work, mode competition, and bonus system based on a special online service;
- to develop initiative group socio-cultural projects for quality positive change in society and their implementation in a public space,
- to develop volunteering and a database of volunteers by area, age group and interest to engage in further cultural projects (public and creative promotions, festivals, creative projects in the urban area);
- to use creativity and energy of leaders, activists to support public participation and independent growth initiative groups, holding regular meetings and joint action groups to develop strategies for urban development.

- Sophio Elizbarashvili, Tbilisi, Georgia: Culture For Everyone

Majority of cultural and educational establishments in Tbilisi are completely out of reach for society members with movement disabilities, as the buildings either do not feature wheelchair ramps, or they are present but in a quite dangerous way. This hinders the social integration of people with disabilities significantly, and therefore violates their right of living a full life. “Culture For Everyone” is a community-based project, aimed to ensure better access to cultural offer for people with disabilities. The goal of the project is the recognition of individuals’ right to make an independent choice and improve abilities, and therefore reduce the dependencies of individuals by reaching them, by the means of installing wheelchair ramps on major cultural establishments of the city.

The project will consist of several actions, like: street “ticket” demonstrations (with tickets to cultural events, held in buildings with no wheelchair ramps), awareness campaign which will make the society experience the difficulties that people with disabilities face daily, cultural events (exhibition, movie premiere, theatre performance) concerning the problem of access and other challenges typical for people with movement disabilities. The project will take place in Tbilisi, with several partners, like: Tbilisi City Hall, Association of Disabled People, Self-governments of Tbilisi State Academy of Arts and Shota Rustaveli Theatre And Film Georgian State University. Expected immediate response of the project will be the installation of wheelchair ramps at the entrances and inside the buildings that represent the major cultural establishments of Tbilisi. But in longer term it will be spread to involve not only Tbilisi, but the other regions of Georgia as well. Moreover, the campaign will not only cover the cultural establishments, but will be expanded to educational, commercial and transportation sectors as well.

AIMS:

- to secure equal opportunities in the access to cultural activities for both, able and disabled members of the society;
- to expand the rights of individuals with disabilities to have access to at least majority of the cultural establishments.

Elene Kazievi, Tbilisi, Georgia: Memorial museum

Nowadays Georgian memorial houses are more than 50. Their activity and interaction is not large, but their significance is huge. Ineffective communication, less of educational programs and a variety of educational and entertainment programs are the causes of public losing. Decreasing of interest in houses – can be explained by lack of visitors in museums. Therefore, it is necessary to implement such initiatives and projects that will contribute to the memorial houses become alive and community will be involved in activities. It is necessary to create a network that will connect all the memorial houses and society will be involved in the house - museum events. The project goal is to support Georgian Memorial House – museums’ activities and community involvement in recovery. These will be residence an educational, informative - entertaining programs. Museums will be open

not only for specialists who will be able to afford this for life and work, as well as a wide society, who will be involved in its life in a variety of events and projects. All of these activities will deepen relation between the Museums and community.

It includes creation of a work group, as well as a network of supporters – organisations that could enrich and strengthen the project. Another idea is to prepare the space for residence activities, educational, cognitive - entertainment programs. The long term impact supposed to be a transformation of museums into a multi-cultural centres, on the base of community involvement.

AIMS:

- to increase interactivity of Georgian Museums;
- to increase the public interest towards museum's activities and community involvement in museum's daily life;
- to achieve variety of cultural and educational entertainment projects.

Milosz Zielinski, Lublin, Poland: Underneath The Surface of Lublin and Lviv

During past 10 years Lublin and Lviv managed break the borders (both geographical and mental) and build strong connection and cooperation in culture, business, education and politics. Nowadays those two cities seem to understand each other, its societies know how to work together effectively. But for many of Lublin citizens (and other Poles) Lviv is still just an ex-Polish city. They seem to ignore the fact, that for past 60 years Lviv was building its own identity and now it has been struggling to maintain its unique, western-Ukrainian character, integrity and vivid life. And for many of Lviv citizens (and other Ukrainians), Lublin is just a destination for shopping and doing business. They seem to ignore the fact, that this medium sized city explodes with cultural events and is the definite leader in cultural cooperation with Ukraine.

“Underneath the Surface of Lublin and Lviv” is designed as a multi-layered promotional and informational project, consist of four modules: Internet vortals (including blogs describing most important, unique or shocking events in both cities written by famous novelists/ writers/ journalists from both cities; bloggers exchange; guide through modern architecture as well as through intriguing, strange or extreme pubs, discos, culture venues, bars and restaurants; events listings for both cities; section for tour pilots and guides; essays about modern Lublin and Lviv; double Know Hows; cultural FAQ), Bait for Tour-operators (with easy ways of showing modern culture and life of Lviv and Lublin during one, two or three day long trip), Media Breeding (proper newsletter to introduce a bit of Lviv and Lublin everyday live into local media), Go4Lublin and Go4Lviv (campaigns advertising both cities and vortals, which will use both stereotypical and non-stereotypical arguments for visiting Lviv or Lublin).

AIMS:

- to change stereotypical views of each other;
- to introduce a bit of modern Lviv's culture into tours offered by Polish tour operators;
- to influence individual tourists;
- to invite Ukrainian guests to join Lublin's cultural life.



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