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Authors	Tekla Gaál, Tamás Scheibner, Péter Apor, Sándor Horváth (MTA BTK)
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Second Workshop Report



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1. SUMMARY

The Second Workshop Meeting of the Horizon2020 COURAGE project (“Cultural Opposition – Understanding the CultuRal HeritAGE of Dissent in the Former Socialist Countries”) took place in Warsaw, at the Polish Academy of Sciences on 16/17 June 2016.

The main purposes of the meeting were to agree on the provisional list of collections to be studied, the final metadata structure on the basis of pilot studies, and the communication plan draft.

Thanks to the great hospitality of the Polish partner IFIS PAN, the consortium was able to have long and fruitful discussions over the course of the first day of our meeting about the updated draft structure of the registry (on the basis of which the final metadata will be organized according to the pilot studies done before the meeting), the methodological questions of the registry, and the interview guidelines.

Jarkko Siren, COURAGE Project Officer (REA, Brussels) also participated in the workshop on the second day. Siren informed the consortium partners about novelties in the H2020 programme and REA Project Management. Then the draft communication and dissemination plan and strategies were discussed.

The national task managers had to introduce their lists of collections (as lists of primary information sources of the registry) and present the problems they had encountered and the questions which had arisen while they were creating the lists, as well as share other relevant aspects of their experiences.

The Academic Board Meeting about methodological questions and the Steering Committee Meeting of the project closed the workshop with their assessment of the progress that had been made so far and suggestions for further improvement.

The Second Workshop Meeting was of particular importance from the perspective of the successful implementation and management of the project.

2. Agenda

June 16/17, 2016 (Thursday/Friday), Warsaw
Instytut Filozofii i Socjologii, Polskiej Akademii Nauk (Polish Academy of Sciences)
00-330 Warszawa, ul. Nowy Świat 72, Room Number 200

DAY 1 - June 16, Thursday

9.30-12.30

- Introduction: goals of the meeting (MTA BTK)
- WP2: Summarizing pilot feedback forms (5 minutes - MTA TK)
- Updated Registry Structure (15 minutes) (MTA BTK)
- Updated Interview Guidelines according to the updated Registry (MTA TK)
- WP2: Methodological debate on the updated registry - Comments & Questions

13.30-15.30

- WP3: Online registry guide (SZTAKI) + Comments & Questions
- WP2: Setting the updated draft structure of the registry (ALL PARTNERS) - Comments and suggestions from partners (open discussion)

15.30-17.00 Interview exercise (MTA TK)

DAY 2 – June 17, Friday

9.30- 12.30

- Project Officer H2020 Highlights – Jarkko Siren (COURAGE Project Officer, REA, Brussels) - feedback on the expectations of the EC
- Introducing the Communication Plan (MTA BTK)
- WP2 – National Task Managers introduce the lists of collections (ALL PARTNERS)
- Comments & Questions: Harmonizing the lists of collections (open discussion)

13.30-15.30

- Academic Board Meeting
- Assessing progress and suggestions for improvement

15.45-17.00

- Steering Committee Meeting
- Assessing progress and discussing suggestions of AB

3. Participants

NAME	INSTITUTION
Sándor Horváth	Research Centre for the Humanities, Hungarian Academy of Sciences
Péter Apor	Research Centre for the Humanities, Hungarian Academy of Sciences
Balázs Beöthy	Research Centre for the Humanities, Hungarian Academy of Sciences
Tekla Gaál	Research Centre for the Humanities, Hungarian Academy of Sciences
Piotr Filipkowski	Institute of Philosophy and Sociology, Polish Academy of Sciences
Maciej Melon	Institute of Philosophy and Sociology, Polish Academy of Sciences
Patrycja Kruczkowska	Institute of Philosophy and Sociology, Polish Academy of Sciences
Hanna Gospodarczyk	Institute of Philosophy and Sociology, Polish Academy of Sciences
Karolina Źłobecka	Institute of Philosophy and Sociology, Polish Academy of Sciences
Balázs Apor	Trinity College Dublin
Anelia Kassabova	Institute for East and Southeast European Studies
Jacqueline Niesser	Institute for East and Southeast European Studies
Uwe Sonnenberg	Institute for East and Southeast European Studies
Szabina Kerényi	Centre for Social Sciences, Hungarian Academy of Sciences
Bernadett Csurgó	Centre for Social Sciences, Hungarian Academy of Sciences
Judit Gárdos	Centre for Social Sciences, Hungarian Academy of Sciences
Darius Staliunas	Lithuanian Institute of History
Vilius Ivanauskas	Lithuanian Institute of History
Miroslav Michela	Charles University in Prague
Michaela Kuzelova	Charles University in Prague
Cristina Petrescu	University of Bucharest
Teodora Shek Brnardić	Croatian Institute of History
Josip Mihaljevic	Croatian Institute of History
Magdaléna Stýblová	Comenius University in Bratislava
Vladimír Zvara	Comenius University in Bratislava
Marcus Zagorski	Comenius University in Bratislava

Mikołaj Kunicki	The University of Oxford
András Micsik	Institute of Computer Science and Control
Balázs Nász	Institute of Computer Science and Control
Gábor Gyáni	Research Centre for the Humanities, Hungarian Academy of Sciences (AB)
Thomas Lindenberger	ZZF (AB)
Jan Olaszek	The Institute of National Remembrance (AB)



4. Minutes

DAY 1 – June 16, Thursday

Introduction

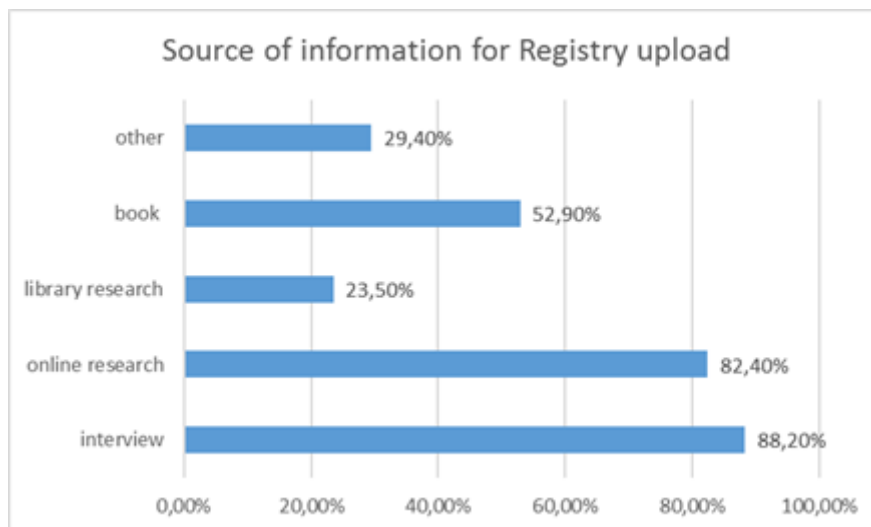
Sándor Horváth (Primary Coordinator Contact, MTA BTK) outlined the meeting agenda and the principal goals of the workshop, namely, to agree on (1) the final metadata structure, which reflects insights gleaned from the pilot studies; (2) the provisional list of collections to be studied; and (3) the draft of the Communication Plan.

TOPIC 1

WP2: Summarizing pilot feedback forms

Participants in the project had earlier been instructed to fill out an online form and reflect on their experiences with the pilot studies. On the basis of these forms, Éva Kovacs, Bernadett Csurgó, Judit Gárdos, and Szabina Kerényi (MTA TK) summarized the key questions regarding the processes of gathering data and completing the registry.

Multiple sources were used to complete the registry. The primary sources proved to be interviews and online research. In summary, primary desk research (archival research, library, online) proved to be as significant a source as the interviews:



The pilot research and interviews typically took several hours:



Difficulty 1: The length of the interview imposes too much of a strain on the interviewee.

Suggestion 1: **Request for data from institutions (e.g. budgets, employees, numbers of visitors, external funding, donations, lobbying, metadata standards) should be sent before or after the interviews.**

Difficulty 2: In many cases, it proved difficult to fill out the registry on the basis of the interviews following the interview guideline.

Suggestion 2: **The interview guideline should be shorter and simpler, and it should follow the registry structure more closely.**

Difficulty 3: Interviewees avoid answering conceptual questions concerning the meaning of "cultural opposition" and the relationships between people and the communist regime.

Suggestion 3: **Discussion is needed concerning how to inquire about such things.**

Difficulty 4: The registry contains too much information, much of which is not reflected in the interview guidelines. There are many overlappings between the particular points and boxes in the registry.

Suggestion 4: **Simplify and rethink the registry structure in order to make it more user-friendly (an updated version prepared for the Warsaw meeting).**

There were some missing items (e.g. appendices, closed-ended answer options, etc.) in the online registry test version mentioned in the first questionnaire (this was addressed in the updated registry).

Minor comments:

- A) yes/no options should be introduced instead of true/false;
- B) options to make deletions and corrections should be developed;
- C) date format, address format, text box format (max/min) should be specified.

TOPIC 2**Updated Registry Structure (MTA BTK)**

Reflecting on insights gleaned from the pilot studies, MTA BTK prepared a new registry structure that was presented to the participants in the workshop. The registry structure was simplified. The new registry structure contains fewer headings in order to avoid overlappings, and it gives more opportunities for qualified/narrative descriptions in order to let individual stories stand out. The new registry structure was further discussed by participants in the workshop.

A new structural principle was introduced that reflects the different needs researchers confront when describing various types of collections. The registry now is divided into four panels: nr. 1. Interview (Interviewer & Interviewee); nr. 2. Collections; nr. 3. Groups & Organisations; nr. 4. Persons. The new dynamic registry guideline contains many internal references that allow researchers to skip questions irrelevant to the particular type of collection in focus easily and adjust data input to the specific characteristics of the given collection.

Nr. 1. Interview (Interviewee & Interviewer)

The new registry places even greater emphasis on specifying the source of the data. It should be clear who authors the registry item and who provides the data, since this is crucial information for future users of the site. The recommendation has been made to add a photo of the interviewer, and it is essential to provide the interviewer's partner institute. Sometimes, it is rather difficult to decide what role the interviewee has. Obviously, the roles that are or have been played by various people in creating or maintaining the collections can differ significantly, and their general historical significance will vary greatly too.

The registry allows one to pair more than one interview with a registry item. Technically, it is possible to attach parts of the interviews (transcript or recorded voice) to the items, but this should be discussed on a case-by-case basis.

Interviewees should declare on a written form whether they give permission for the data they have provided to be published. The following questions have been suggested for inclusion on the consent form:

I give my consent for my *anonymised* data and/or *identifiable* samples to be transferred to the database (registry) created by the Courage project YES - NO

I give my consent for my *anonymised* data and/or *identifiable* samples to be transferred to the database (registry) created by the Courage project and to be published on the online portal
YES - NO

Transliteration of e.g. Russian, Bulgarian, and Serbian names should also follow the Chicago Manual of Style: http://www.chicagomanualofstyle.org/tools_citationguide.html

Nr. 2. Collections

Researchers should begin data input with this panel, which presupposes to create an item. Out of the 28 questions in this panel, 16 reflect basic data and 12 require qualified responses. National Task

Managers are responsible for supervising and approving the registry input after a collection has been fully described by the researcher and declared ready.

In order to provide further guidance on how to prepare qualitative descriptions in the relevant boxes of the registry, standard examples will be provided. Point 2.7 may include not only qualitative descriptions, but also quantitative data, but content types should be specified (e.g. “50 photos from collection XYZ”/ “1000 letters by or from XYV”).

Nr. 3. Groups & Organizations

This panel is relevant only for collections owned or operated by an institution. No Group or Organization should be included in the registry that is not linked to any collection. G&Os could be of any size and relevance, from large national institutions to small informal circles.

Nr. 4. Persons

This panel is relevant only for collections owned or operated by a private individual. No Person should be included in the registry who is not linked to any collection. Only one biography per person is allowed, but one individual can appear in several roles (e.g. founder, creator of content, stakeholder of collection, etc.). Biographies may be updated by partners if a person had an important role in more than one country (e.g. main organizers of some oppositional groups).

Screenshot example of the new registry structure discussed at the meeting (not the final version!):

<p>2. Collections [possibility to upload photos of and on the collection] (Groups& Organisations (including Institutes) became No. 3.) We start the input with collections according to the registry input feed-backs; accordingly, numbering of metadata of collections is starting with no. 2. It should be decided if a collection belonging to an Institution (Group&Orgs), or a private collection (when the data of Person (No.4.)- as operator will be detailed.).</p> <p>If a collection is owned/operated by a Groups&Orgs (or Institute) >> go to 3. Groups & Organisations If a collection is owned/operated by a Person >> go to 4. Persons</p> <p>2.1. has interview+ 2.2. Official name/title of collection 2.3. Acronym (if relevant): 2.4. Web link [web link of the collection, if exists] 2.5. Description of Provenance (text: history of the collection (provenance) + Describe the history and the social role of collection and its activities! [standard example with keywords] 2.6. Description of Content (it contains (text), scope, social role) - [standard example with keywords] 2.7. Contains + (content types / numbers - See Appendix 3: Types / Number(s) of items) [What types of items this collection contains?] [examples, e. g. photographs (how many), paintings – format: digital/material] – to choose between the categories <i>[possibility to upload photos on the content, history of the collection]</i> 2.8. Language+ [Languages used in the documents of the collections] (standard descrp. of language names) 2.9.1. Operated/Owned recently by [Who is/are the recent operator(s)/owner(s) of this collection?] – from [YYYY] (estimate date – or decade???) >>Groups&Orgs >>Person 2.9.2. Operated/Owned in the past by [Who was/were the former operator(s)/owner(s) of this collection?] - from – till [YYYY-YYYY](estimate date – decade--) >>Groups&Orgs >>Person</p>	<p>2.10. Geographical Scope of operation [of this collection]</p> <ul style="list-style-type: none"> • International • National • Regional • Local <p>2.11. Topic+ (see: Appendix 2: Thesaurus) [Topics in keywords; e.g. religious activities, alternative form of education, etc.; other] 2.12. Types of cultural opposition [text - description [example] 2.13. has founder+ - Persons/Groups/Orgs important in the establishment of this collection [Who founded this collection?] >>Groups&Orgs >>Person 2.14.1. Date of founding [YYYY] [The date (if not known estimate) of acquisition of the first item of the collection] If not known: >> estimate decade >> OR. Not known 2.14.2. Place of founding 2.15. Creator of content+ [Who were the most important persons/Groups&Orgs who created the content of the collection?] >>Groups&Orgs >>Person 2.16. Collector of collection+ [Who were the most important persons/Groups&Orgs who collected/preserved the content of the collection?] >>Groups&Orgs >>Person 2.17. Financial/in-kind supporter + [Who were the most important persons/Groups&Orgs who supported the preservation of the collection? E.g. financial/storage space /professional /practical (logistics)] OPTIONAL 2.17.1. >>Groups&Orgs >>Person 2.17.2. Description of support [sample text] 2.18. Important event (e.g. exhibition/project/change) in the history of the collection + [Please mention and describe the most important events {András, Milestone became a too large and senseless category, so please transform it to events}] 2.18.1. types: Acquisition, Change in Legal Framework, Dissemination Activity, Donation, Exhibition, Organizational Change, Project, Publication] 2.18.2. Description of Event 2.18.3. Date of Event and more...>>see below: 2.18. Events</p>
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General suggestions by participants in the workshop:

- A) optional questions have to be indicated [O/sensitive]; if no data is available, this should be indicated;
- B) the interview guideline has to be shorter (max. 5 pages);
- C) it should be possible to upload photographs when important;
- D) questions regarding budget should be marked as optional, however, if the financial data is public it should be included (public institutions);
- E) Researchers should aim to provide data on WP5 questions, since these data are important to prepare country reports and recommendations for the European Commission;
- F) if relevant, detailed descriptions of individuals (biographies) should also be included.

All published sources used by the researchers to describe collections should be listed. References should follow the Chicago Manual of Style. For internet sources weblinks will be provided. Interviews should also be listed as sources. The format for contributors and dates should also follow the Chicago Style, as should transliteration of Russian, Bulgarian, and Serbian names. http://www.chicagomanualofstyle.org/tools_citationguide.html

TOPIC 3

Updated Interview Guidelines according to the updated Registry

One insight gleaned from the pilot studies and researcher feedback was that the interviews are the primary but by far not the only source of data. Therefore, the interview and the registry structure cannot be identical. The MTA TK working group, therefore, developed a separate form and step-by-step guide for preparing interviews. This was presented to the workshop participants, followed by discussion.

The guide suggests taking the following steps when preparing and conducting an interview:

- ✓ preliminary desk research (library, archive, online);
- ✓ getting in touch with the contact person [explain the purpose of the interview, introduce the project, introduce the interview];
- ✓ if contact person is not able to provide info on certain issues (typically: budget, human resources) → enquire about access to information: arrange a second interview or prepare to do additional desk research;
- ✓ discuss “sensitive” questions with the National Task Manager (NTM);
- ✓ conduct the interview on the basis of the updated *Interview Guidelines*;
- ✓ if necessary: arrange an additional interview or do additional desk research;
- ✓ upload results to the Registry;
- ✓ mark sources of information/data when working with multiple sources (bibliography).

Further hints:

- make sure to ask only for relevant biographical information;
- start with: “Tell me the story of your collection!”; only after the narrative has been presented should you ask more specific questions;
- have the interview guideline ready and printed out, and tick off items that the subject has already covered.

TOPIC 4

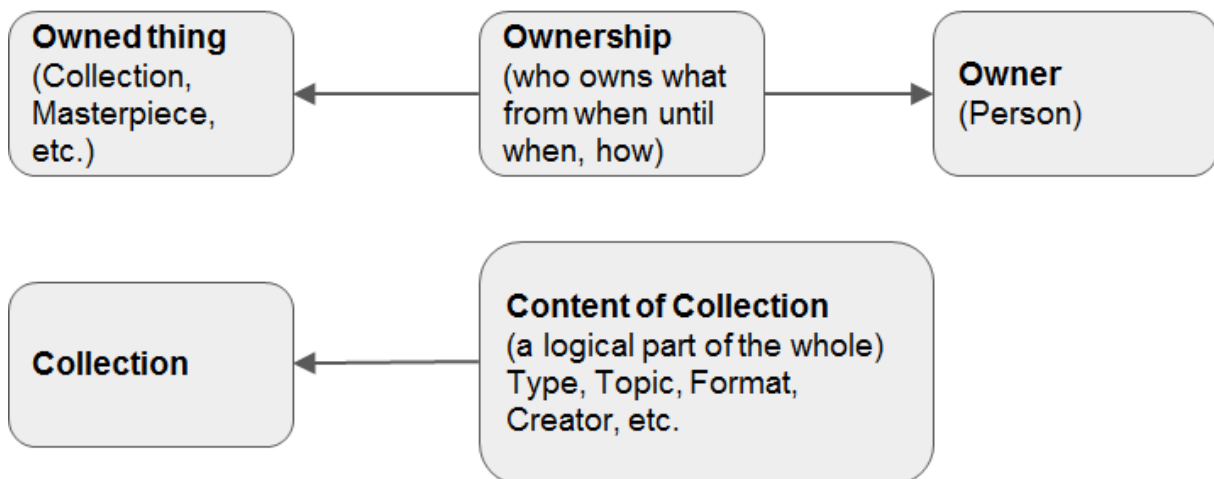
WP3: Online registry guide (MTA SZTAKI) | Setting the updated draft structure of the registry

In his presentation, András Micsik (MTA SZTAKI) covered the main questions that had been raised by partners up to that point with regard to the online registry. During the discussion, a number of new questions arose, which the working group of MTA SZTAKI answered.

The key discussion points were the following:

How to name data items? Names should be specific and short. Use English names in the first instance. Local names will also be listed, alongside the English name, in the registry under the label “official name”.

How to provide complex descriptions of budget, content, and ownership? Do not simply include data in a format borrowed from an existing source. Rather, create a new compilation of data according to the guidelines provided here.



How to refer to sources? Published sources can be listed. Links will be provided under the “sources” tab. In the case of qualitative (or narrative) descriptions, always refer to the sources within the text: type into the text [Havel 1993] or [name of interviewee].

How to set location? Use the Magnifying Glass icon on the map to find a place. Place the blue pin on the place. If possible, add the exact address (the city is not enough). Click the ‘Set coordinates’ button on the right, below the map.

How to decide what is a masterpiece? The decision concerning what is a masterpiece should be made in close cooperation with the stakeholders/interviewees at the collections.

Who has the access to the data registry? Who would supervise the development of the data after the project has come to an end? These are important questions from the perspective of the sustainability of the project. Each partner can appoint responsible persons to supervise data updates according to the Courage consortium agreement.

Additional note: at point 3.12.1 one should distinguish between full-time employees and volunteers.

TOPIC 5

Interview Exercise (MTA TK)

A brief exercise was organized by the MTA TK team with the participation of all partners. The exercise aimed to simulate the interview situation. This was followed by a simulation of registry input by András Micsik. Both simulations provided an opportunity to review problematic parts of the questionnaire and the interview process, while with respect to the registry input it was further clarified how titles and the names of individuals should be added, including where and in which form.

DAY 2 – JUNE 17, FRIDAY

TOPIC 6**Project Officer H2020 Highlights**

Jarkko Siren (COURAGE Project Officer, REA, Brussels) gave feedback to COURAGE participants on the expectations of the European Commission.

Of the H2020 top priorities, the COURAGE project addresses Societal Challenges, and the presentation outlined the wider context of this scheme. The executive agency REA, which practically serves as a helpdesk for H2020 programmes, was also presented. REA manages the programmes and supervises evaluation logistics and payments.

The presentation outlined the evaluation process and the periodic reporting requirements, as well as the actual tasks and deadlines the COURAGE project needs to address. It also tackled financial issues (e.g. subcontracting and other direct costs [travel, audits, conferences]) confidentiality issues (public deliverables vs. confidential deliverables), and the H2020 open access policy (peer-reviewed publications and research data).

The presentation explained the role of the Policy Officers, and there was discussion of the kinds of policy input that the project could obtain from the relevant Policy Officer at REA. Preliminary plans were made to continue to discuss opportunities in this respect at the Prague workshop in December 2016.

TOPIC 7**Introducing the Communication Plan (MTA BTK)**

Dissemination manager, Tekla Gaál (MTA BTK) introduced workshop participants to the Communication Plan.

The Communication plan is the main tool ensuring that project results, events, publications, and policy recommendations reach the target groups and the broadest possible audience. The document deals with aims and objectives of the communication plan, the key messages of the project, and the communication activities (chronologically arranged); identification of the target audiences and stakeholders; the project identity; targeting the key messages, the main objectives of internal and external project communication; the instruments and methods of communication; a detailed website advertisement plan and also dissemination activities. Tekla Gaál explained that distinguishing internal and external project communication and dissemination is essential for effective communication

planning. Within external project communication and dissemination, the online and offline instruments are also distinguished and described in different sub-chapters. Ms Gaál also presented the monitoring system. All communication and dissemination activities of the project will be supervised according to the monitoring system, and reports of such activities will be submitted on a regular basis. The impact of the project's activities will be measured by key indicators. After outlining the links between target groups, risk analysis, and conclusions, the document ends with the communication and dissemination report template and a short summary of dissemination activities conducted in the first five months of the project on the basis of partners' dissemination reports.

One of the key issues at the meeting was the clear identification of target groups and ways in which to reach them. This is what the following chart summarizes:

Target group	Media	Impact
Staff and stakeholders	guides/registry	templates for collaborative exhibitions
	training days	uses of the registry/guides
	country reports	relevant information for cooperation on other national and international initiatives
Policy makers	set of recommendations	exhibition House of European History
	guides/registry	shaping cultural policy
	country reports	relevant information on national cultural policies
Academics	Handbook	critical analysis
	Registry	research information
	country reports	location/research conditions in individual countries
General audiences, especially members of younger generations	film festival	pedagogical applications
	fostering cooperation among collections	reflective society
	exhibitions (online and travelling)	Testimony
	media events regarding the outcomes of the project	civic courage as part of European cultural heritage and identity
	bottom-up digital repository advertised and linked to social media	active remembrance

A series of first milestone events will take place in autumn 2016, when all of the national websites will be launched. This will attract significant attention in the local media.

TOPIC 8**WP2: Introducing lists of collections by National Task Managers**

All partners introduced their list(s) of collections in 5 minutes. The presentations included discussion of the problems, challenges, difficulties, and also advantages and disadvantages that arose when the lists of collections were being compiled (as a basis for primary historical sources).

Research fellow Balázs Beöthy (MTA BTK) presented the Hungarian list of collections. 153 collections were originally identified in the course of the preliminary research, which was turned into a short-list of 100 items intended to represent all forms of cultural opposition. In the discussion, the question was raised as to whether environmental movements, poverty research, alternative education, and religious communities should have been given more attention. The question was well received by the working group, which promised to take this criticism into consideration when preparing the final version.

Maciej Melon (IFIS PAN) presented the Polish list of collections, which contained more than 150 records. The list is based on materials of national state archives and national institutions; oral history archives; and art and photography collections in museums and private collections. While compiling the list, researchers consulted with experts on the Catholic Church in Poland and counterculture in socialist Poland. They were able to identify some smaller, private collections mainly in the field of art and photography. Large, state archives collect political bulletins and prints, but they also contain some photographs and oral history interviews. The criticism was voiced that the underground press or the press operating in the “grey zone” should receive greater attention. Also, the institutions to which they were connected should be represented by collections, whether they were or are emigré institutions or legal Polish ones. Smaller, private collections still need to be tracked.

Balázs Apor (Trinity College Dublin) presented the Ukrainian list of collections, which includes 70 records. The main problem in the Ukrainian case is that there are too many collections, given the historical and demographic specificities of the country (a geographically large country with a large population; Soviet rule was established earlier than in other cases; huge emigré communities all over the world; etc.). The list represents various agents of cultural opposition (the creative intelligentsia, human rights activists, security police, religious institutions, illegal publishing etc.) and institutions of all sizes (large state institutions, specialised institutions, e.g. the Museum of the Sixtiers, as well as small and relatively unknown private collections [2 pilot studies reflect this aim]). Institutions are included that collect material on opposition in the interwar period, as well as collections with holdings relevant to intellectual dissent emerging in the 1960s. In its geographical scope, the list covers institutions in the capital and regional centres of the Ukraine, as well as smaller places (in Eastern Ukraine, for example), and also the diaspora in North America, the UK, and Europe.

Jacqueline Nießer (IOS Regensburg) presented the Bulgarian (64 records), the East German (119 records), and part of the Yugoslavian (over 120 records) lists of collections. The lists include public archives, libraries, museums, cultural centres, NGOs, and private collections. The fields covered are theatre, literature, film, music, the applied arts, alternative life forms, ethnic, environmental, human rights, gender, nationalist etc. forms of dissent represented by documents, books, films, paintings, objects, audio/video files, exhibitions (catalogues), web documentation, and oral history interviews. In the discussion, many questions were raised, including how to deal with temporary collections, like exhibitions, and what about memoirs? How to include existing research? How to assess material that is not sampled as a collection, but provides important content? How to prioritize which collection to

include? How to distinguish culture from politics in authoritarian societies? How to deal with dissent that has been enabled by the regime?

Darius Staliunas (LII) presented the Lithuanian (90 items), Estonian (22 items), and Latvian (33 items) lists of collections. Information was collected on the basis of the experiences of researchers; the information provided by the staff from different archives, museums, libraries; and consultations with experts (first of all, art historians). The main sources of collections are state archives; the manuscript divisions of different state libraries and research institutes; and regional museums. The main topics include political opposition; activities of the intelligentsia that were sometimes marginalized or banned; activities of the Catholic clergy; unpublished memoirs of survivors; and youth culture. Similar patterns seem to have emerged in all three Baltic states. The relevant collections are found primarily in state institutions and a small number of private ones. Collections are concentrated in the capitals. There are few relevant art collections. An agreement between PCC and LII was reached according to which there the following number of collections will be examined in the project: Lithuania 60-70; Estonia 30; Latvia 30.

Miroslav Michela (CUNI) presented a list of 171 Czech(oslovak) collections consisting of a large number of personal collections, documents produced by various organisations (state institutions and also by the oppositional movement), and samizdat collections. The most interesting sources are held in large institutions. One can find many collections abroad (e.g. at the Hoover Institution), and about writers and exiles (who were often also politically active). The working group was urged to look for art collections that are underrepresented in the list. Nevertheless, the number of collections on the list should be reduced to 150.

Cristina Petrescu (University of Bucharest) presented the Romanian and Moldavian list of collections. The list contains 101 collections from Romania, of which 66 are public and 34 are private. In the Romanian case, the archive of the secret police is of primary importance. It contains 8 relevant large collections. The primary creators of content were writers and intellectuals: 33 collections represent their work (manuscripts, forbidden books and periodicals & private correspondence). 12 of these collections were created in exile. The main criteria of inclusion/exclusion were (1) the relevance of the creator of content or collector: well-known personalities who articulated some form of criticism against the communist regime (former political prisoners, former dissidents, supporters of dissent from exile), or post-1989 institutions that played key roles in the preservation of the memory of the communist past. (2) The originality of the content was also taken into consideration: collections with few but unique items (e.g. an invented printing device, a fragment of prison clothing with verses) were favoured over large collections with redundant items (e.g. manuscripts, forbidden books, correspondence, etc.). Certainly, (3) the diversity of the list was a primary aim: various types of "cultural opposition" are well represented (i.e., minority groups, religious groups, younger generations, artists, filmmakers & photographers, etc.). The communist party, however, was marginal as a creator of content. The 20 Moldovan collections are mostly from archives. There are 3 museums and 3 libraries, but no private collections. In the case of Moldova, the main creator of content proved to be the communist party.

Teodora Shek Brnardić (HIP) presented Slovenian and Croatian lists contributing to the final Yugoslavian list. The flyer in Croatian turned out to be very effective in easing communication with stakeholders. The working group is making a chronology of opposition that will further effective research. In Croatia the researchers identified 146 collections, out of which 106 are archives, 20 are libraries, and 20 are museums. There are also 16 online collections, private collections, and ad hoc

collections. The Slovenian list contains 34 records. In its current state the, Party and governmental body fonds in the Croatian State Archives are overrepresented, because they contain documents concerning how the regime monitored and registered “hostile activities,” but research will continue. A shortlist will be prepared as soon as researchers have more insight into the content. Further research is needed to map collections of social movements, music, and folk culture.

Vladimir Zvara (Comenius University) presented the (Czecho)Slovakian list of collections. In comparison to the Czech Republic, Slovaks have fewer sources related to oppression, opposition, and collaboration with the socialist regime, and Slovaks were generally less systematic in their collection and classification of this material. There is also a general difference between the Slovak and Czech cases from the perspective of the most important types of opposition: in Slovakia opposition by Catholics, the Hungarian minority, and environmentalists was rather significant. The list contains 61 records, but only 17 are private collections. The aim is to raise the overall number to 70 by adding further private collections. The private collections are primarily related to dissidents.

Finally, Mikołaj Kunicki (University of Oxford) presented a short list of the most important Polish émigré collections. The institutions covered are archives and libraries, research institutes and centres, private collections of Polish émigré institutions and individuals, and British cultural and academic institutions. The list represents collections that document politics in the Polish exile community that aimed to undermine the communist regime in Poland through cultural and educational activities; support for dissident organizations, counter-culture/cultural contestation, freedom of speech and artistic freedom in People’s Poland. The contents of the collections vary from publishing, education, literature, theatre, and the fine arts to music, film, and radio. The types of materials represented include personal and official correspondence, manuscripts, publications, audio-visual recordings, photographs, paintings and posters, memorabilia, and exhibition catalogues. Availability and accessibility: The creation of the Archives of Polish Emigration at the University of Nicolaus Copernicus in Toruń in 1995 was accompanied by the migration of numerous archival, library and art collections of émigré cultural institutions and private individuals from the United Kingdom to Poland. The concept of “exile” versus the concept of “cultural resistance to communist regimes” should be qualified.

The key questions and concerns that were raised in general:

Collections documenting **religious activities** are underrepresented. Underground churches and alternative religious circles should be given greater attention in particular, but certain groups and representatives of large established churches should also be taken into consideration. The Boy Scouts movement in Eastern Europe is also worthy of attention, as are the youth camps of alternative religious movements and their cultural activities, for instance the practice of singing songs they had composed. Furthermore, by paying attention to minor religious groups and their frequent conflicts with large traditional churches, the project will deconstruct the binary scheme of officialdom and opposition.

Researchers were also urged to look for (private) collections that reflect the changing cultural landscape in the USSR in the 1980s, the period of **Perestroika**.

Greater attention should be given to the **perspective of the state**: how did it construct groups, circles, or people of “opposition?” In many lists the perspective of the state is well-represented, but the suggestion was made that particular attention be paid to the materials of the relevant Party’s

Central Committee's Department of Propaganda and Agitation, the Department of Culture at the Ministry of Foreign Affairs in each country, and the archives of the secret police forces. In the Slovenian case, in particular, juridical documents in the Historical Archives of Ljubljana seem relevant.

Minority collections are also somewhat underrepresented in the lists of collections (they will be included in the revised list). This is a particularly significant aspect, as it reveals that opposition was frequently ethnicized, both by the state and by the opposition groups. These collections will further an understanding of the complex dynamics between nationalism and state socialism.

NTMs pointed out that overrepresentation and underrepresentation can be the result of real local specificities. The project should not necessarily aim to arrive at a clear numerical balance among the types of collections in each country.

ACADEMIC BOARD MEETING

The primary goal of the AB meeting was to introduce AB members to one another and the project partners, to assess the progress that has been made so far, and to discuss suggestions by members of the AB.

The meeting began with the introduction of the members. The role of the Academic Board and its structural function was outlined by Péter Apor (MTA BTK), who presided over the meeting. In addition to supervising the project and advising researchers, AB members are expected to participate in dissemination activities and help form a wider, more informal body of relevant experts and scholars, as well as former members of opposition groups.

Members of the Academic Board

Joachim von Puttkamer	Imre Kertész Kolleg, Jena
James Mark	University of Exeter
Pavel Kolář	European University Institute (Florence)
Włodzimierz Borodziej	Institute of History, University of Warsaw
Gábor Gyáni	Research Centre for the Humanities, Hungarian Academy of Sciences
Piotr Rypson	Polish National Museum, Deputy Director, art critic, art historian
Thomas Lindenberger	ZZF, Potsdam, historian
Jan Olaszek	IPN, Warsaw, historian

One of the primary objectives of the meeting was to discuss the categories chosen by researchers according to which the various types of historical agents of cultural opposition could be

differentiated. Furthermore, the aim was to raise relevant methodological and conceptual problems related to the project to foster mutual understanding among the partners.

Presentations by the Academic Board members:

Gábor Gyáni focused on conceptual and methodological problems. First, he pointed out the difficulties of defining cultural opposition and, particularly, the notion of culture. Gyáni further emphasized the role of censorship in shaping the meaning of cultural opposition in the socialist dictatorships. Censorship was crucial to the definition of the boundaries between official and unofficial culture. Gyáni also argued that “political opposition” as a separate category is unnecessary, since in the socialist period all cultural activities were over-politicized and ideologically loaded. Second, he pointed out the differences between two crucial sets of historical source material: the records produced by the participants in cultural opposition and the records created by the secret police. As he explained, both were subjective, thus scholars have to adopt critical perspectives when working with them.

Piotr Rypson addressed similar theoretical and methodological questions. He emphasized the need to differentiate between “cultures of dissent” and “cultural opposition,” since the problem needs to be addressed in broad terms. Rypson also pointed out the important role of censorship and the secret police in defining cultural opposition, in particular considering that the secret police infiltrated also artistic milieus under socialism. Rypson argued that scholars must be cautious when drawing distinctions between opposition and collaboration, since often individuals were engaged in both. Finally, he stressed that the role of the Church has to be approached carefully. As he argued, in Poland there was a certain balance of power: several churches were built during the period of communism rule, and at times the Church collaborated with the regimes, while it was also a crucial site of opposition activities.

Jan Olszek emphasized that the category of “religious group” was too large in the Polish context, and scholars must draw a distinction between the Catholic Church and New Age or other similar groups. He added that in the case of Poland, one has to develop other categories relevant to the national context, since there was an array of different religious groups in the country. Olszek suggested the inclusion of additional collections, such as the Zjednoczenie Patriotyczne Grunwald, radical leftist artists, the collection of Krzysztof Gronowski from Łódź – samizdat collection and Jehovah's Witnesses collection.

Discussion

The presentations were followed by a lively discussion. At first, the question was raised concerning how seriously one could take subjects' claims to have been part of the “opposition.” Project participants suggested drawing a distinction between whether or not a given individual had actually historically been part of the opposition (which is a question that the project does not aim to determine) and whether or not an individual can be regarded as an important representative of the cultural heritage of dissent, which is an important part of the cultural heritage process of representing opposition. Secondly, the issue of periodization was addressed. The authors of the handbook will have ample opportunity to deal with this problem within a more refined analytical framework. Participants in the discussion found it crucial to represent multiple voices in the registry and to attempt to represent the perspective of ordinary people and avoid elitism. Finally, a terminological debate arose. How can we differentiate between “dissent” and “opposition,”

“political” or “cultural,” and should we insist in these distinctions? This issue will need further revision and intense communication among project partners.

STEERING COMMITTEE MEETING

The aim of the Steering Committee meeting was to assess progress and discuss the suggestions made by the Academic Board, as well as to set up the schedule that project partners need to follow.

The SC discussed and set the exact format of the reports that the project partners need to submit: the dissemination report (DR) and the internal scientific report (ISR).

The ISR covers project activities in the first 5 months and should be uploaded to the Redmine platform using the COURAGE internal scientific report template available at Redmine issue 4930.

DEADLINE: June 30, 2016. 12:00am (CET)

The DR covers dissemination activities in the first 5 months and should be uploaded to the Redmine platform using the COURAGE dissemination report template available at Redmine issue 4931.

DEADLINE: June 30, 2016. 12:00am (CET)

The list of collections compiled by each project partner was sent out for peer review. The reviews will be collected by MTA BTK and (anonymously) sent to partners in one pdf file. The partners should consult reviews and revise their lists accordingly.

DEADLINE: July 7, 2016. 12:00am (CET)

All registry items (pilot studies) should be updated on the basis of the new principles and practices which have been adopted as a result of the Warsaw workshop. MTA SZTAKI will execute the necessary changes to the interface.

DEADLINE: June 30, 2016. 12:00am (CET)

Developing standard descriptions on the basis of suggestions.

DEADLINE: to be specified at the next web-meeting until July 5, 2016.

Continue contacting collections on the basis of the initial lists.

DEADLINE: to be specified at the next web-meeting. This is a very important step, since in September partners should begin to describe collections in an intense manner.

Translation of the website texts into national languages.

DEADLINE: September 30, 2016. 12:00am (CET)

The next workshop will take place on 15-16 December 2016 in Prague. It will be organised by CUNI. Objectives: to give feedback on the functionality of the registry; risk management (including solving regional/national issues regarding the registry and national versions of the website); preparations for the Handbook (TCD), Training days (MTA TK), and Country Reports (IOS) (presenting draft plans); Test report of beta version of online registry software, supervised by MTA SZTAKI & MTA TK; presenting registry inputs by the partners (all partners); preparing the launch of the Courage portal for the general public.

Sándor Horváth thanked all of the partners for participating in the Second Workshop of the COURAGE project and IFIS PAN for the superb organizational work involved in hosting the event.