



TEH MEETING 65 REPORT

24 – 27th of April 2008 at Halles de Schaerbeek, Brussels, Belgium



This report is produced by the TEH Coordination Office
Stora Södergatan 64 | S – 222 23 Lund | www.teh.net

Programme

Thursday 24th of April

Welcome and presentation of Les Halles de Schaerbeek by Fabienne Verstraeten, director and Patrick Beckers.

Opening of the TEH Meeting 65

Presentation of new members:

TNT, Bordeaux, France

Röda Sten, Gothenburg, Sweden

Interzona, Verona, Italy

IC Culture Train, Kosice, Slovakia

Alte Feuerwache, Cologne, Germany

Moderator: Emma Ernsth, TEH Office

Think - Network - Act:

The Future Challenges of European cultural networks

in collaboration with Culture Action Europe

What are the common objectives driving European cultural networks? How can they cooperate better to make sure their voice is heard and their demands are taken into account by European policy-makers? What challenges do they face in the context of the brand-new "European Agenda for Culture", which will be guiding the EU actions in the cultural field in the years to come?

– Introduction by SG Birgitta Persson

– The European Cultural networks: a brief overview and the European political context by Daphne Tepper, Culture Action Europe

– Roundtable discussion with:

Alison Crabb – DG EAC, European Commission.

Roel van de Ven – Counsellor for Cultural Affairs, Dutch Permanent Representation to the EU

Katarina Zivanovic – Executive Committee member TEH, director of REX, Belgrade

Mary-Ann de Vlieg – Secretary General IETM - International Network for Contemporary Performing Arts

Moderator: Zora Jaurova – CCP Slovakia/Theatre Institute and Culture Action Europe/EFAH Executive Committee member.

Launch of EFAH's new name Culture Action Europe.
Speech by EFAH's president Raj Isar.

Friday 25th of April

Seminar Day: Cultural networks in multi-cultural cities

Three seminars to choose from:

1) Birth of networks in the city

Brussels Kunst Overleg (BKO) / Réseau des Arts à Bruxelles (RAB) + BRXLBRAVO

Development and actions of both French-speaking and Flemish cultural networks in Brussels, their convergence and the active role they play towards the development of a regional cultural policy eventually, as well as the invention of a unique cultural and artistic manifestation concept encompassing the whole city ("Bruxelles Bravo!").

Interveners:

Fabienne Verstraeten, director of Les Halles, first coordinator of BRXLBRAVO

Céline Renchon, administrator of Transquiquennal (theatre company), member of RAB committee

Geert Cochez, coordinator of BKO

Vincent Calay, architect and urbanist, researcher in urban development

Moderator: Lissa Kinnaer, coordinator of RAB

2) Bruxelles 2000, Lille 2004, capital-city, historical city, regional urban centre: what lessons learned of being the European Capital of Culture? Marseille 2013, Mons 2015: what lessons learned from being a candidate?

Interveners:

Emmanuel Vinchon, artistic adviser, Lille 3000

Patrick De Laender, Secretary General of La Monnaie/De Munt, Brussels

Pierre Hivernat, programme manager for the candidature of Marseille 2013

Yves Vasseur, director of Le Manège, Mons 2015.

Moderator: Ivo Ghizzardi, Les Halles

3) How do national cultural institutions (monolingual) achieve to develop common projects and address their programme to the audience of another linguistic community? How does literature itself build bridges between linguistic communities within one common structure? What impact does an international festival have at the level of all operators in the city?

Konijnklijke Vlaamse Schouwburg (KVS)/Théâtre National de la Communauté française; Passa Porta et kunstfestivaldesarts

Interveners:

Jan Goossens, director of KVS

Jean-Louis Colinet, director of Théâtre National

Paul Buekenhout, coordinator of Passa Porta

Roger Christmann, executive director of kunstfestivaldesarts

Moderator: Benoît Hennaut, deputy director of Les Halles

Part 2: Cultural networks in the city: European perspectives. Brief reporting from the morning workshops and discussion

Discussion: European and internal perspectives in dealing with cultural networks and partnerships within multi-cultural cities: how do cultural actors organize and position themselves in the context of specific cities where the multi-cultural aspect becomes a very strong individual identity component, having even suffered war and conflict situations?

Interveners:

David Boyd, director of The Beat Initiative, Belfast

Milan Lucic, director of Dom Omladine, Belgrade

Mohamad Soueid, writer and film maker, Beirut

Moderator: Benoît Hennaut

Saturday 26th of April

Working the Net – the participants can choose from several project presentations and discussion groups around issues initiated by members or other organisations affiliated to TEH

General Assembly of Trans Europe Halles

Anniversary celebrations in the garden of "La Maison des Arts".

Sunday 27th of April Guided Tour of Brussels

The Future Challenges of European Cultural Networks

In collaboration with:



The European Forum
for the Arts and Heritage



Introduction by *TEH Secretary General Birgitta Persson*:

"It is a great pleasure to be in Brussels and to have some of my former TEH Secretary General-colleagues here today; Fazette Bordage and Philippe Grombeer. It is natural that TEH is meeting here on the occasion of the 25th anniversary of TEH.

Unfortunately we in TEH do not have that much resources to engage in long-term cultural policy. I am usually the only one representing TEH at EFAH-meetings, so this session also serves as an opportunity for TEH members to get to know EFAH better. Are international networks really valued by decisionmakers? And how do we value our projects and activities? It is hard to measure what is coming out of networking.

Today is the first time that we are organising an event together with EFAH and I would like to thank EFAH and especially Daphne Tepper for great cooperation."

Daphne Tepper (EFAH/Culture Action Europe):

"I will try to give a short introduction to the broader political context that we are operating in. EFAH is an interdisciplinary umbrella organisation representing the interests of cultural organisations and networks. We

define ourselves as a political platform. We inform our members about European cultural policy and aim to influence the policy-making. EFAH has existed for more than 15 years now and we have many dedicated members even if we face the same difficulties of involvement as everyone else when it comes to engaging current members and recruiting new ones.

The European Agenda for Culture adopted in autumn 2007 sets up long-term objectives to be commonly adopted. It will be an important factor driving the evolution in the upcoming years. In order to implement the agenda it proposes some new instruments like the Open Method of Coordination (OMC). Since this is EU jargon, I will try to explain what it means.

OMC is all about governance, about coordination between member states and the sharing of expertise in order to set up guidelines and move forward towards a greater consensus. The EU Member States have accepted to try the method and the results are already very positive. The OMC uses a dialogue-mechanism to guarantee that as many voices as possible that are interested in contributing to a certain topic can do so. As you may know EFAH has also worked a lot on the Rainbow Platform (a civil society platform for intercultural dialogue set up by ECF and

EFAH) and two new platforms are currently about to be set up. Meetings for these platforms are planned in June. This is a burning issue for us at EFAH, while it might not be so for you, but I hope you will find today's discussion relevant. We find it very appropriate to discuss these issues together with you. Thank you Birgitta Persson, TEH and Halles de Schaerbeek."

Zora Jaurova: "Welcome everyone. I would just like to introduce myself briefly before we listen to our panelists. I come from Slovakia and I am a member of EFAH's board. My background is in theatre and today I lead the Cultural Contact Point in Slovakia. Today we will discuss cultural networking and its future challenges. There are both political and practical reasons for why organisations choose to engage in networking. In the last decade we have seen a tendency and an increasing need of international representation in the cultural sector. Our first speaker is Mary-Ann de Vlieg whom we asked to talk about the development of advocacy of networks, its main achievements and main challenges."

We should be setting the agenda for policy-making and not vice versa. Our information should be exciting and accurate. We can't complain about money, we should be building the future for our members.

Mary-Ann de Vlieg: "15 years ago we were fighting for recognition. Many people looked upon networks as an unwelcome additional layer between the artists and the public. The main struggle concerned being able to explain and define what networks were good for and how they differed from ordinary organisations and unions.

A network doesn't represent its members legally and a network is per definition always in a continuous process. Networks advocate for better conditions for themselves and their members. As the first network doing so, IETM published a guide for EU funding. We also launched a complete EU programme called the Kaleidoskope programme. We've lobbied for more transparent selection procedures and training for the people selecting the winning organisations of EU grants. I consider our main achievement being those that focus on our members. Our network functions as a

training ground for anyone who wants to start working in the field. In our network organisations can find long-term and short-term partners and get involved in projects. I also consider it an achievement that we have succeeded in receiving recognition. So what are the main challenges for the future? I have listed six challenges.

First - There will always be threats to the delicate nature of networks, and it will continue to be a challenge for networks to communicate and collaborate horizontally. We have enough to do with this mission which now also includes involving our network in training and research. The emergence of new platforms, such as the Rainbow Platform, and being active in those is therefore a real challenge even if we need to be proactive, and give feedback.

Second - Networks are more than mere platforms. We search to lead our sector, to facilitate the collective mind and be one step ahead. We need to find new ways to bring the best minds together. Find new meeting formats and be sensitive to economy and inclusion-issues. We need to ensure that colleagues from less well-off places can participate on equal terms.

Third - Another challenge is how we can ask of non-members from other networks to collaborate with us without being able to reimburse them?

Fourth - I also consider it a challenge to make a strong enough influence on the training- and employment-policy so that even the audience would notice a difference after a couple of years.

Fifth - I still see challenges to how we evaluate and monitor our work. Evaluation is an essential and continuous task.

Sixth - If we can achieve all of the above-mentioned challenges I think we will be in the position to confront the final one. We should be setting the agenda for policy-making and not vice versa. Our information should be exciting and accurate. We can't complain about money, we should be building the future for our members. We really have to look at the big world and discover the new arguments for Art and culture."

Zora Jaurova: "Thank you Mary-Ann. Moving on to Alison Crabb, could you tell us a bit more what you expect from the platforms that have been set up? Why has the structured dialogue been given such importance?"

Alison Crabb - DG EAC, European Commission: "Well, about the structured

dialogue I think our common view is that this is not enough, I think we all agree that it should become even more of a shared agenda. The first meeting using the OMC was held in the middle of March. The meeting was attended by experts in the field of mobility of artists. As Daphne mentioned this type of dialogue is not completely new, it is building on classical tools such as hearings, debates etc.

It is also building on the experiences of the Rainbow platform and we need to continue to build up on that. We have also proposed two new platforms called Culture and Creative Industries and Access to Culture. A few weeks ago we had an open call for people who were interested in participating. We got 200 proposals for the deadline the 15th of April. To answer your question about what we expect from the platforms - we hope to be able to feed in to discussions and, in an effective way, help construct recommendations and give culture a stronger voice. The new platforms will meet and decide upon governance and which organisation should act as the secretariat etc.

We will finance one platform meeting per year with interpretation facilities. What we're looking for is commitment. Within the EC Culture Programme we are looking to secure some funds for platforms. It is of course important that we can find a way to secure sustainable funds for these platforms to match the commitment of the participating organisations."

Zora Jaurova: "Thank you Alison. So, now we've heard from an international network and the commission, it's time to listen to a representative from the national level. Roel van de Ven, what do you think the OMC can contribute with? What kind of reactions do you expect to meet on national level?"

Roel van de Ven - Counsellor for Cultural Affairs, Dutch Department Representation to the EU

"Well, to start with I would just like to say that I think that civil servants should speak more and make their voices heard on occasions like this. That is why I am very happy to be here today. Networks are great but networks have also often been looked upon as fragile projects. Funders have been suspicious about funding them. I also think that there has been a lot of fear concerning that the commission would have a hidden agenda and that this fear is still a reality. Now, it is impossible to have fear as a leading principle, Europe would fall apart. Culture is needed for the European intergration. We have to overcome certain

tensions about how we are going to 'shape Europe'. I could not agree more with what Mary-Ann said about that networks should be the driving force. I would be happy to engage in different dialogues and platforms.

There is still a big need of subsidies and funding of the cultural sector as well as of networks. The funds available on European level are very, very small. This will not be changed in the near future, but personally I wish there would be more money on European level. It is unthinkable that this is not doable, but unfortunately we still have a long way to go.

About the OMC I think it's the same with this method that it would include a hidden agenda, but in my opinion we just have to look ourselves in the mirror and agree that we all have problems and that we all make mistakes, because if we can not connect with people and the cultural sector, that would be the biggest mistake of them all. It would unable us to move forward. So, if you have an interest and want to engage yourself in this process my



suggestion is just that you contact the person representing this process on national level in your country. What I expect from the OMC is basically that we will be able to move forward in a positive way without fear."

Zora Jaurova: "Thank you Roel. Finally we are going to look at this matter from the practitioner's point of view. Katarina Zivanovic, does the OMC mean something to you and if so, what?"

After all, we is us; it's we - all operators, administrators and cultural policy-makers that together can make a difference. We really have to avoid looking at each other as in competition or in opposition.

Katarina Zivanovic: "I think that this is all about processes, it is not about having final answers. We need to show unity and make joint efforts to embrace the whole field of culture that is actually influencing all other areas of our lives. After all, we are us; it's we - all operators, administrators and cultural policy-makers that together can make a difference. We really have to avoid looking at each other as in competition or in opposition.

I think that networks are often misperceived as a magic stick. Just because you are in a network it does not mean that our voice will be heard. Being in a network adds new demands to our everyday-work which is already very demanding.

When thinking about cultural practice I find it important to address it as something plural. Plural in the sense of our perspective on Arts, but also plural as in the necessity of working together. The core of this is in our communication. How can we be more precise, how do we fulfill our mission to carry the voice of the individual artists that we work with, how do we communicate our existence etc.? These are questions that we need to reflect upon in addition to our everyday workload and stress.

How do we create open spaces for ourselves in which reflection is part of the process? I see this as a two-way process and responsibility. How many in this room knew about the Agenda for Culture prior to this meeting? I see that very few of you raised your hands. Who knew about the structured dialogue and the OMC? Again, hardly anyone of you raised your hands.

TEH has already existed for a long time so we must be doing something right, but the question is how we can make ourselves more connected, more relevant, more of an influence to count on and how we avoid our voice being overheard. If I were the one choosing the approach I would choose for us to try to think outside the box and be more daring. But this should be the case also for the commission. And what would it take for us to take that extra step and make this happen? I think we still have to remember to keep it authentic and as close to our original voice.

I know that I have given more remarks than I have given any answers, but somehow I hope that I have motivated some future thoughts and reflections to be born in our everyday working-life."

Pål Steigan, Parkteatret: "Mary-Ann, I fully agree with you that we should be the leader when it comes to policy-making etc., but the problem with being a leader is often that the

funds available are not adapted to the one's taking the lead. "

Mary-Ann de Vlieg, IETM: "Of course I do not have an answer to this, but I do feel very strongly about it. How you sustain your work and how you approach your work in a radical way should be taken apart from the question of money. Once you know who you are and where you are going your chances of being funded will increase. I do not think that the people who are in front and avant-garde have to be poor and that the people who are behind are



necessarily rich. I have founded several associations and some of them are currently on their knees. I believe that if they would have been in front they would have been doing better."

Zora Jaurova: "I would like to ask Alison Crabb if you are not afraid that the organisations that participate in the platforms will be privileged?"

Alison Crabb: "No, I am not afraid of this. I do not think they will be privileged and participating in the platforms will also mean a lot of hard work. The platforms will also continue to be open and new organisations can join at any time. We have applied a democratic approach to this issue and it will be up to the platform members to agree about governance and so on."

Chris Torch, Intercult: "If we want to identify a specific problem of networks I think it is important to look at the gap between national level and the EC. In many cases competence is lacking and the existing budget is also very small. The problem is that there is no funding-structure for this middle-structure. If you want to be active in networking on any larger scale it is hard to get support. And we do not want to get stuck in the knees of private foundations

and companies. The knowledge about the challenges for networks that experience this gap has to increase."

Agata Etmanowicz, Fabryka Trzciny: "I work both at a cultural centre and for the Ministry of Culture in Poland. I am one of the freaks who know about the OMC. I feel that when I go to the Ministry I am an alien because I am representing a cultural centre, and when I go back to my cultural centre I feel like an alien if I try to explain what I did at the Ministry and what cultural policy is all about. We need to communicate and I think networks are the interpreters. They can translate the jargon to their members. We have to understand that our input is important, then we have a great chance that our voice will be heard. We should find the experts in the OMC and address them."

Zora Jaurova: "I think we have to finish here, once again thank you to our panelists and to the audience. I would now like to invite Raj Isar from Culture Action Europe in order to launch this new name of EFAH and tell us a bit about why EFAH opted for this re-branding. "

Raj Isar - President of Culture Action Europe: "I am very happy that we could formally launch our new name at this particular moment. Since EFAH was established in 1992 it has been going through many different phases. There is always a risk of becoming self-referential and use a language in a discourse of a certain organisation. EFAH definitely needs to change this and avoid this. The process of rethinking the purpose of EFAH started some three years ago. The style of EFAH and our strategies used were discussed and we got help and feedback both from Image Match and several TEH members. The aim was to make EFAH the representative for the not-for-profit living Art sector in Europe. We need a representative membership and to give frank opinions to institutions. We also need to galvanise the communication between our members and our Executive Committee. Our new website will be launched in May. Thank you TEH for welcoming us here, I now leave the floor to Ilona Kish who started this process in EFAH."

Ilona Kish - Secretary General of Culture Action Europe:

"Thank you Raj and thank you TEH for inviting us, we always feel very welcome on TEH occasions. I do not have that much more to say more than that I am happy about this

development of EFAH. I am also sure that it will take me quite some time and practice not to say EFAH anymore!"

Working the Net

The participants could choose from several project presentations and discussion groups around issues initiated by members or other organisations affiliated to TEH.

1. Continuation of the 24 hours at home in Europe project.

Initiator: Kulturzentrum Schlachthof
The photo competition *24 hours at home in Europe* was initiated by Kulturzentrum Schlachthof in Bremen, Germany, in autumn 2006. 21 TEH members took part in the project and more than 50 photographers from 16 European countries participated in the competition. The winners were announced in January 2007 and an exhibition of the photos has been touring to different TEH centres during the year. During 2008, the project team from Kulturzentrum Schlachthof will invite TEH members to participate in another competition using film as a medium.
medien@schlachthof-bremen.de

2. Europex II – staff exchange within the network

In order to be able to offer the staff at the different member centres possibilities for professional development, an exchange of staff between 12 member centres in 10 countries within different areas such as the technical area, management and production is planned within the Grundtvig-scheme. A pilot project was realized in 2006-2007 between three TEH members in The Netherlands, France and Italy. Europex II was planned to start during autumn but since La Friche's coordinator moved, no one could take on the responsibility of coordinating the application. What are the next steps?

3. Artist-in-residency programme

During 2008, Farnham Maltings (UK), L'Avant Rue (France), Pekarna (Slovenia), OZU (Italy), Arts Printing House (Lithuania), TNT (France), Stanica (Slovakia), Rex (Serbia), Kultuuritehas Polymer (Estonia), PRAC (Bulgaria) and Tou Scene (Norway) will develop an exchange program between centres having an artist-in-residency program or who would like to start one. The program aims at increasing the mobility of artists and artworks between the members in the network. The



coordination office will support and facilitate in order to reach as many centres and artists as possible.

4. Free Ticket

Martin Døving will present the idea of having free tickets that could be valid within TEH. The idea is based on the success of free tickets used by Parkteatret in Oslo during their anniversary,

5. The Lift

The participants of the Evaluation Meeting June 8–10th will meet to express their expectations of the meeting as well as to fine-tune the programme details.

6. Project in Portugal

Arno Alderath will present his project in Portugal.

7. Evaluation of the Sponsorship Project with Nokia

Stuba Nikula will talk about the latest development with Nokia and listen to any feedback and questions from the members on the project so far.

Minutes from the General Assembly

Saturday the 26th of April 2008
La Maison des Arts, Brussels, Belgium

Present members: Stuba Nikula (Kaapelitehdas), Petar Todorov (Pro Rodopi Art Centre), Karin Lekberg (Subtopia), Richard Oyarzabal (The Junction), Raoul Grünstein (Korjaamo), Jouko Astor (Verkatehdas), Marko Brumen (Pekarna), Fiona O'Mahoney (Farnham Maltings), Sandy Fitzgerald (CityArts), Fazzette Bordage (Mains d'Oeuvres), Torsten Reitler (Moritzbastei), Marek Adamov (Stanica), Jadranka Ljubieie (Metelkova), Vincent Abbrederis (WUK), Katarina Zivanovic (REX), Pål Steigan (Parkteatret), Cor Schlösser (Melkweg), Agata Etmanowicz (Fabryka Trzciny), Sigrid Niemer (ufa-fabrik), Willi Reichel (Z-Bau), Matti Kortelainen (Mejeriet), Gerard Lohuis (P60), David Boyd (Beat Initiative), Katharina Trabert (OZU), Susanna Dagny Mohr (Schlachthof), Benoît Hennaut (Halles de Schaerbeek), Madis Mikkor (Polymer), Anna Cloarec (La Friche la Belle de Mai), Zanda Zilgalve (NOASS), Per Arne Aalstad (Tou Scene), Marton Gergo (A38), Geir Brohjem (Arena Vestfossen), Peter Radkoff (IC Culture Train), Mia Christersdotter Norman (Röda Sten), Sarah Harper (L'avant Rue), Erik Chevance (TNT), Elena Tupyseva (Proekt Fabrika), Ada Arduini (Interzona), Gregor Leschig (Alte Feuerwache).

Absent members with excuse: De Effenaar, Laznia Nowa, Ateneu Popular, Kulturfabrik, Arts Printing House, Buenaventura.

Absent members without excuse: Huset, Theatrale, 013.

The meeting was opened by president Erik Backer.

1. Minutes of the General Assembly, TEH Meeting 64 in Hämeenlinna

The minutes of the General Assembly at TEH Meeting 64 in Hämeenlinna were approved.

2. Membership issues

Elena Tupyseva presented Proekt Fabrika in Moscow who has applied for membership. After her presentation the following seven cultural centres were approved as new members of TEH:

Röda Sten, Gothenburg, Sweden
IC Culture Train, Kosice, Slovakia
L'Avant Rue, Paris, France
TNT, Bordeaux, France

Interzona, Verona, Italy
Alte Feuerwache, Cologne, Germany
Proekt Fabrika, Moscow, Russia

Erik Backer informed the members that Theatrale in Halle, Germany has not been in touch with the network for a very long time. They have not paid their subscription fee, nor attended the last network meetings. The Coordination Office and the Ex. Comm. have both tried to contact Theatrale on several occasions without success. The Ex. Comm. therefore recommended the members to terminate the membership of Theatrale. It was decided that the membership of Theatrale should be terminated. Erik Backer continued by saying that TEH will now be a bit stricter in the application procedure. The Ex. Comm. has established a working group to evaluate the application procedure and to set up some guidelines and criterias for the Coordination Office. TEH is growing and new centres are applying all the time. It is of great importance that we follow the rules of who can be a member and not, as well as evaluating the current members of the network. This issue will be further discussed at the TEH Meeting in Stavanger which will focus on networking.

3. Office report

Erik Backer informed the members that Birgitta Persson plan to go on maternity leave somewhere in mid-September 2008. The Ex. Comm. has asked Emma Ernsth if she would like to replace Birgitta Persson as Secretary General stand-in and Emma Ernsth has accepted this offer. Birgitta Persson and Emma Ernsth presented a report of the work of the Coordination Office during 2007:

Fundraising

A lot of focus was given to fundraising as one of the aims described in the Network Plan "Keeping the Net Work" is to raise the budget of the network to 100.000 €/year in 2008. The applications to the Nordic Council of Ministers and the Swedish Arts Council were both approved.

Projects

The Trans Nordic Project was finalized in 2007 and the EVS-project The Lift was up and running for its second year. Emma Ernsth explained that 16 EVS-exchanges have been realized within the project so far and that instead of 5 cultural centres in the beginning, 19 cultural centres are now actively working with the EVS-scheme in TEH. 2007 was also the year when Artfactories and ASEF, in

collaboration with TEH, organised a training for young leaders of independent art spaces in Paris, France. Half of the participants and trainers came from Asia and half from Europe.

TEH Database

The TEH database was presented to the members (www.teh.net/members). Emma Ernst explained that for now this is still a basic, internal tool that is good for getting to know the other members and to facilitate match-making of project partners. If all members add information about their centres in the database it could become a more valuable tool both for the members and for the network itself (since, for instance, the statistics that can be extracted from the database can be used for grant applications and in negotiations with potential sponsors). The database will not be developed further unless all members agree to add information and update their information on an annual basis. All present members agreed to do so. It was decided that all members should fill in their info in the database before the meeting in Stavanger in September.

Sponsorship

Stuba Nikula gave a brief update about the latest development. Nokia informed TEH that they would like to start a pilot with TEH in late 2007. The pilot was recently prolonged until the 31st of May 2008. The outcome of a meeting with Nokia a couple of weeks ago was very positive and it looks like they would like to continue to collaborate. When deciding whether to continue or not, Nokia will rely on the statistics from the landing sites. It is therefore crucial that each centre makes an effort to encourage visitors and staff to use the w-lan. A small survey among the centres that have participated will be realized. Image Match and Nokia will produce the survey. Some members gave feedback on the pilot to Stuba during the Working the Net-session on Saturday morning. The members were encouraged to send any feedback or ideas they might have by email to Stuba Nikula.

International Cultural Incubator in Lund

Birgitta Persson informed the members of the latest development in regards to the collaboration with Lund2014. The city of Lund/ Lund2014 is supporting the Coordination Office and have discussed several project ideas with the Ex. Comm. During the Ex. Comm. meeting in Lund in February 2008, Lund2014 presented the idea of starting an International Cultural Incubator in Lund. The

incubator would connect the business sector with the cultural sector and have a clear European perspective. The Ex. Comm. has responded to this idea with a letter of intent, explaining that TEH could bring in artists and cultural operators and that we have the competence in management, the contacts and the tools for how to tailor and finance art projects. The incubator would be based at IDEON in Lund (a platform for high-technology research and development companies) and they are very positive about this idea. If you have any ideas or suggestions for this, please email Birgitta Persson.

Try walking in my shoes

Lund2014 is working on an artistic project at the moment called Try walking in my shoes. The project wants to explore how new media can be used to mediate empathy. All members will be contacted when the call for ideas is opened.

4. Presentation of the Feasibility report on Training & Consultancy in TEH

Erik Backer opened this topic by explaining a bit about the background. The decision to realize a feasibility study was taken during the Ex. Comm. Meeting in Lund in February where it was also decided that the task should be commissioned to Paul Bogen. The aim of making a feasibility study was to examine the feasibility of establishing a TEH Training & Consultancy service, to look at the field and our current competitors and identify if developing a service of our own would benefit the members and friends of TEH. Paul Bogen explained that he has consulted 36 members and friends to date. His feasibility study shows that 96% of TEH members are interested in developing a Training Service and 84% are interested in developing a Consultancy Service. In his study Paul Bogen has given suggestions for different financing models and listed potential partners. Erik Backer explained that the next step will be to test and evaluate the Training & Consultancy Service within the network before going full-scale. The Ex. Comm. recommends a second step including a one-day pilot training at the TEH Meeting in Stavanger plus a consultancy pilot with one or two member centres. The Ex. Comm. will approach the members with questions about within what areas they would like to receive training in during the meeting in Stavanger in order to put together a programme. A pilot will require some resources, but is found necessary. The estimated cost is 5-10.000 euros.

5. Decision on the continuation of the Training & Consultancy in TEH

TEH decided to move on with the plans of developing a Training & Consultancy Service. The decision implies that the board gets back to the members with a proposal for Stavanger (including a programme to choose from concerning the training-part). Members will also be involved in the choice of possible centres for consultancy. It will be up to the Ex. comm to decide on the trainers, but existing expertise within the network will be taken into account.

6. Approval of the accounts 2007 and budget 2008 of TEH

The meeting approved the accounts of 2007. Birgitta Persson informed the members that we have just found out that we have been granted 40.000€ by the EC for 2008. The meeting approved the budget in principal and leaves it to the board to find out about the technicalities in accordance with the EC rules. Erik Backer informed the members that we might pay back some part of our loan to Image Match quite soon and that more information will follow.

7. Meetings in 2008 - 2009

(Tou Scene/Stavanger, Stanica/Zilina, Laznia Nowa/Cracow)

Tou Scene - Per Arne Aalstad explained that they look forward to welcoming the members to Stavanger. The programme and the exact content is not finished yet but will be so in June. The meeting will focus on networking and might include a Capital of Culture-slot where the experiences from TEH members in relation to this is discussed. The dates are 18th - 21st of September 2008. The fact that Stavanger is European Capital of Culture this year will influence the atmosphere during the meeting. Norway is quite expensive but Tou Scene is working hard to keep the costs down. Tou Scene will be able to offer affordable accommodation on a passenger boat. Per Arne encouraged everyone to book their trips as soon as possible and to stay for the whole meeting as the meeting will finish with an amazing trip into the fjords - not to be missed!
Stanica - Marek Adamov informed that the meeting will take place in April 2009. The theme of the meeting and the exact dates will be decided later.

Laznia Nowa - no delegate from Laznia Nowa was present but the members were informed that they will receive more information about this meeting at the Stavanger meeting.

Meetings further on - Torsten Reitler from Moritzbastei said that they would be able to host the Autumn meeting in 2010. The Ex. Comm. would like to encourage centres from the South to host the upcoming meetings like for instance the one in the Spring of 2010. A decision about the upcoming meetings should be taken in Stavanger so any centre that would like to propose themselves as hosts should contact the Coordination Office before September.

8. Reports from Working the Net

24 hours at Home in Europe - Susanna Dagny Mohr said that some more centres showed interest in hosting the photo-exhibition and that they also informed about a follow-up project called Urban Paradise Transporter.
The Lift - Emma Ernsth said that this session was used as a way for the participants of the upcoming Evaluation Meeting (June 8-10th) to meet and discuss their expectations on this meeting as well as to fine-tune the programme together. The results of the Evaluation Meeting will be presented to all members at the TEH Meeting in Stavanger.

Artists in residency - Sarah Harper reported that about 15 centres have shown interest so far. This group will encourage bilateral exchanges and make sure that the network is informed. Once back in Paris she will coordinate a serious collection of what centres have to offer. At the next meeting this group wants to discuss and possibly present more long-term ideas with cross-funding. The opinions are quite diverse because all members are different.

Europex - Jon Heemsbergen gave an update on the project. The plan was to apply for Grundtvig-funds in early 2008 but since the contact person Azzurra Chiarini at La Friche la Belle de Mai moved on to another job this plan had to be postponed. Anna Cloarec will email the members and send an overview of a potential future project. 12 centres have shown interest so far which opens up for good staff exchange opportunities. In Stavanger the group want to continue with the planning and discuss who will exchange who. The deadline for each centre that wants to join to apply is February 2009.

Nokia sponsorship project - Stuba Nikula gathered feedback on the experiences of the pilot during this session. One thing that came out of the discussion was that many thought that TEH ought to do a cooperation with Nokia that is related to their research department rather than their marketing department.

Free ticket - in this group Martin Døving discussed the idea of producing a free ticket that could be valid within TEH. 12 centres showed up and they all had various opinions and ideas. Quite a few centres were interested so this idea can probably be developed even if it should remain optional to join the ticket system.

Project in Portugal - the guest Arno Alderath presented a project in Porto Mao where the plan is to fill a whole street and all the houses on that street with cultural activities. TEH members are welcome to join this project and Arno Alderath has brought printed material for distribution.



Working the Net was coordinated by Katarina Zivanovic who explained that all delegates will receive a written summary by email with contact details.

9. Feedback on the meeting

Martin Døving, Parkteatret: "I want to thank the host for a great meeting."

Gregor Leschig, Alte Feuerwache: "This was the first meeting for Alte Feuerwache. We felt very welcome and we look forward to getting more involved in the network now that we've been accepted as members."

Per Hållén, Röda Sten: "I missed a guided tour of the cultural centre." Benoît Hennaut explained that this was due to the fact that the meeting was combined with a festival and that the plan was for the participants to experience the centre by attending the artistic programme.

Erik Backer, Melkweg: "I would also like to thank the host, it is not easy to combine such a big meeting with a festival, well done!"

Petar Todorov, Pro Rodopi Art Centre: "On behalf of all of us I would just like to say that we will miss you Birgitta, good luck with everything during your maternity leave!"

The meeting was closed by Erik Backer.

Cultural Programme of the meeting

Thursday 24th April

Compiles d'avril

Blowin' : dance performance by Catherine Diverrès

Duo: concert performance with Muryama
At La Raffinerie/Charleroi Danses

Racine Carrée with dancer Ann Nguyen
Concerto Pour Corps Bruyants
Choreographer: Elizabeth Tambwe
At Koninklijke Vlaamse Schouwburg (KVS)

Friday 25th July

Live Art Festival Trouble at Les Halles de Schaerbeek presenting:

Conference about "City of Women", part of Slovenian festival.

Performance by Steven Cohen (SA)

Pax Slovenica/Eclipse

Grafting and Budding Sheila Ghelani (UK)

Saturday 26th July

Trouble 4 presenting:

Le Roi Crapaud / Myriam Laplante (CA)

Queer courtesan / Qasim Riza Shaleen (UK)

Lili Handel / Ivo Dimchev (BG)

Participants

Abbrederis VINCENT	WUK	Vienna, Austria
Adamov MAREK	Cultural Centre Stanica	Zilina, Slovakia
Alstad PER ARNE	Tou Scene	Stavanger, Norway
Arduini ADA	Interzona	Verona, Italy
Arriado DANIELA	Tou Scene	Stavanger, Norway
Astor JOUKO	Verkatehdas	Hämeenlinna, Finland
Astor SATU	Verkatehdas	Hämeenlinna, Finland
Backer ERIK	Melkweg	Amsterdam, The Netherlands
Bauernfeid VALERIE	WUK	Vienna, Austria
Beaufort ANTOINE	Actes IF	Paris, France
Berberich LUKAS	Centre IC Culture Train	Kosice, Slovakia
Bjornelv MARIANN	Tou Scene	Stavanger, Norway
Bjorningstad MARIE ANNE	Parkteatret Scene	Oslo, Norway
Blindbaek BENT	Former MD of Huset	Copenhagen, Denmark
Bogen PAUL	Ambassador of TEH	Cambridge, UK
Bordage FAZETTE	Mains d'Œuvres	St Ouen, France
Boutani Werner JONAS	Subtopia	Stockholm, Sweden
Boyd DAVID	Beat Initiative	Belfast, UK
Boyd J.	Beat Initiative	Belfast, UK
Branagh E.	Beat Initiative	Belfast, UK
Braselmann KERSTIN	Alte Feuerwache	Cologne, Germany
Brohjem GEIR	Arena Vestfossen	Vestfossen, Norway
Brumen MARKO	Pekarna Magdalenske Mreze	Maribor, Slovenia
Chevance ERIC	TNT-Manufacture de chaussure	Bordeaux, France
Christersdotter MIA	Röda Sten	Gothenburg, Sweden
Cloarec ANNA	Système Friche Théâtre	Marseille, France
Conquet ANGELA	Mains d'Œuvres	St Ouen, France
Cotton ESTES	Architect student	USA
Dagny H.Mohr SUSANA	Kulturzentrum Schlachtof	Bremen, Germany
De Wit ARNE	P6o	Amstelveen, The Netherlands
de Vlieg Mary-Ann	IETM	Brussels, Belgium
Di Caro GIULIANO NICOLO	Free Lance Press	Italy
Døving MARTIN	Parkteatret Scene	Oslo, Norway
Edinger ASTRID	WUK	Vienna, Austria
Ernst EMMA	TEH Coordination office	Lund, Sweden
Etmanowicz AGATA	Fabrica Trzciny	Warsaw, Poland
Evers BOW	Melkweg	Amsterdam, The Netherlands
Fihn CARINA	Konstepidemin	Gothenburg, Sweden
Filnova MARTINA	Cultural Centre Stanica	Zilina, Slovakia
Fitzgerald SANDY	City Arts	Dublin, Ireland
Gabaut ANAIS	Artfactories	St Ouen, France
Gallizio DAVIDE	Free Lance Press	Italy
Gonzales PIERRE	ABI/ABO	Lyon, France
Grombeer PHILIPPE	Théâtre des Doms, Ambassador of TEH	Avignon, France
Gross-Grollmann STEPHAN	Kulturzentrum Z-bau	Nürnberg, Germany
Groze ANNE	Alte Feuerwache	Cologne, Germany
Grünstein RAOUL	Korjaamo Culture Factory	Helsinki, Finland
Gneriussen RUNE	Arena Vestfossen	Vestfossen, Norway
Guyard EVE	Actes If	Paris, France
Haquette JEAN-BAPTISTE	Maison Folie Lille	Lille, France
Hearty DANNY	Independent Theatre Coucil	UK
Heemsbergen JON	Melkweg	Amsterdam, The Netherlands
Hellsten TAPANI	Verkatehdas	Hämeenlinna, Finland
Hennaut BENOIT	Les Halles	Brussels, Belgium
Hess ERIKA	TNT-Manufacture de chaussure	Bordeaux, France
Sandenroth INA	La Friche Belle de Mai	Marseille, France
Ljubicic JADRANKA	AKC Metelkova	Ljubljana, Slovenia
Jankowski CHRISTOPH	Lieux Publics	Marseille, France
Jomain MATHILDE	Centre Pompidou	Paris, France
Kandzia VERA	Kulturzentrum Schlachthof	Bremen, Germany
Kaspar DAVID	Zahrada	Prague, Czech Republic
Kortelainen MATTI	Mejeriet	Lund, Sweden
Kozlov SANDOR	A38	Budapest, Hungary
Kraana-Roos RIIN	Kultuuritehas Polymer	Talinn, Estonia
Kumps ANNE	Les Halles	Brussels, Belgium
Lekberg KARIN	Subtopia	Stockholm, Sweden
Leschig GREGOR	Alte Feuerwache	Cologne, Germany
Lindalh GEIR	Tou Scene	Stavanger, Norway

Lindkvist LASSE
Lohuis GERARD
Lutzengirgen GEORG
Marton GERGO
Meneghini SARA
Mihle JON
Mikkor MADIS
Niemer SIGRID
O'Mahoney FIONA
Paploray BLANDINE
Parlange SIMON
Hällén PER
Persson BIRGITTA
Popperud NINA
Proffit MARIE
Reitler TORSTEN
Renowden Farrell
Roulleau GWENAELLE
Redkoff PETER
Reichel WILLI
Rummler KATRIN
Sacchetto ALESIO
Schieferdecker AUTJE
Schlösser COR
Sergent OLIVIER
Simonet BEATRICE
Skovajsova TEREZA
Smal ANTONY
Nikula, STUBA
Sulzenko JIRI
Todorov PETAR
Trabert KATHARINA
Tupyseva ELENA
Wallström MONA
Vanden Broeck LAURENT
Watson KATHERINE
Verstraeten FABIENNE
Vinarova ELISKA
Wolfsberger ANNETTE
Yama AIVA
Zemanova MARIE
Zilgalve ZANDA
Zivanovic KATARINA

Roda Sten
P60
Alte Feuerwache
A38
Interzona
Arena Vestfossen
Kultuuritehas Polymer
UfaFabrik
Farnham Maltings
Mains d'Œuvres
ABI/ABO
Röda Sten
TEH Coordination office
Parkteatret Scene
Artfactories
Moritzbastei
Bury Council
Actes if
IC Culture Train
Kulturzentrum Z-bau
Moritzbastei
Interzona
Moritzbastei
Melkweg
Maison Folie Lille
Système Friche Théâtre
Zahrada
Maison d'Europe et d'Orient
Kaapelitehdas
Zahrada
Pro Rodopi Art Centre
OZU
Proekt FabriKa/Aktovy Zal
Konstepidemin
Les Halles de Schaerbeek
Labforculture
Les Halles de Schaerbeek
Zahrada
Ambassador of TEH
Moritzbastei
Zahrada
Culture and Arts Project Noass
REX

Gothenburg, Sweden
Amstelveen, NL
Cologne, Germany
Budapest, Hungary
Verona, Italy
Vestfossen, Norway
Tallinn, Estonia
Berlin, Germany
Farnham, UK
St Ouen, France
Lyon, France
Gothenburg, Sweden
Lund, Sweden
Oslo, Norway
St Ouen, France
Leipzig, Germany
UK
Paris, France
Kosice, Slovakia
Nürnberg, Germany
Leipzig, Germany
Verona, Italy
Leipzig, Germany
Amsterdam, NL
Lille, France
Marseille, France
Prague, Czech Republic
Paris, France
Helsinki, Finland
Prague, Czech Republic
Bostina, Bulgaria
Monteleone Sabino, Italy
Moscow, Russia
Gothenburg, Sweden
Brussels, Belgium
Amsterdam, NL
Brussels, Belgium
Czech Republic
Amsterdam, NL
Leipzig, Germany
Prague, Czech Republic
Riga, Latvia
Belgrade, Serbia