



TEH MEETING 63

17 – 20 May 2007 in Vilnius, Lithuania
Host: Arts Printing House

Programme

Wednesday, May 16

- 09.00 – 17.00 Nordic meeting at the Nordic Council of Ministers Office
10.00 – 17.00 TEH Executive Committee meeting at the Soros Foundation Office
12.00 – 13.00 Pressconference

Thursday, May 17

- 12.00 – 13.30 Different guided tours around Vilnius: "Vilnius – Capital of Kings and Churches", "Old Vilnius Legends and Secrets" and "Uzupis Mosaic"
13.30 – 14.30 Lunch
14.30 – 17.00 Delegates' Meeting
17.20 Presentation of Arts Printing House
19.00 – 20.00 Reception and buffet hosted by Algirdas Paleckis, Vice-Mayor of Vilnius and the Vilnius – European Capital of Culture 2009 office
20.30 – 21.40 Performance "Sad songs from the heart of Europe"
Script, direction, set design: Kristian Smeds. Performing: Aldona Bendoriute. Costumes: Jurate Paulekaite. Co-producers: Baltic Circle, KunstenFESTIVALdesArts, Helsinki Festival, Vilnius International Theatre Festival "Sirenos".
22.00 – 23.30 Performance "Salamandra's dream. Picture"
Direction: valentinas masalskis. Choreography and dance: Loreta Juodkaite. Music: Marius Baranauskas. Set and costume design: Renata Valcik.
Performance "Crossroad"
Choreographers: petras Lisauskas, Tautvilas Gurevicius. Set and costume design: Lina Vilniskyte. Music: Tautvilas Gurevicius. Performer: Petra Lisauskas.

Friday, May 18 Conference Day "Exploring Territories"

- 09.30 – 09.40 Welcome word and introduction by Audronis Imbrasas, Director of Arts Printing House
09.40 – 12.10 Speech by philosopher prof. Leonidas Donskis, Dean of the Political Science and Diplomacy School at Vytautas Magnus University
Speech by Rolandas Kvietkauskas, Under Secretary of the ministry of Culture of Lithuania
Speech by Gediminas Rainys, Under Secretary of the Ministry of Economy of Lithuania
Speech by Pekka Timonen, Head of Cultural Office of City of Helsinki, Finland
Summary of the session by Paul Bogen, president of the Trans Europe Halles network.
12.10 – 13.30 Lunch
13.30 – 14.40 Case studies "Exploring Territories". Moderator Torsten Schenlaer, Counciller for Cultural Affairs Embassy of Sweden. Centres presenting: Tabacco Factory (Lithuania) – Goda Gieraityte, Julija Bendikiene, Kanuti Gildi SAAL (Estonia) – Priit Raud, Culture and Arts Project NOASS (Latvia) – Zanda Zilgalve, Factory of Kaunas Drama Theatre (Lithuania) – Arunas Matulis, Jaunrigas Attistibas Uznemums (Latvia) – Kristine Vizule, Aigars Cervinskis, Siauliai Culture Factory (Lithuania) – Daiva Matoniene, Patricija Bielskiene.
14.40 – 16.15 Roundtable Discussion with Siauliai Culture Factory, Aktovy Zal (Russia), Balarus Free Theatre (Belarus), Contemporary Dance Centre – Other Dances (Ukraine), Tobacco Factory, Projekt Fabrika (Russia), Factory of Kaunas Drama Theatre, NOASS, Kanuti Gildi SAAL, Meat Factory, Jaunrigas Attistibas Uznemums.
18.00 – 19.00 Dinner
19.30 – 21.30 Performance "The Slipped Disc"
Director: Dalia Jokubauskaite. Choreographers: Jekaterina Deinenko, Ruta Bukute. Set: Marija Rubaviciute. Sound: Kristina Juskeviciute. Lights: Martynas Levickas, Manager: Liza Kogan, Cast: Aleksas Kazanavicius, Rasa Marazaitė, Lukas Petrauskas, Kristina Mauruseviciute, Donatas Pauliukonis, Ruta Butkute bei Jekaterina Deinek.
22.00 – 22.30 Dance performance "Here and Now..."
Choreography: Loreta Juodkaite. Dance: Loreta Juodkaite. Voice, piano: André Pabarciute, Contrabass: Vytis Nivinskas, Percussion: Marijus Aleksa.
23.00 – 23.30 Live music with "Skamp"

Saturday, May 19

- 09.30 – 11.30 Parallell sessions:
A) Network plan for Trans Europe halles
B) Presentations & Workshops: • Young and emerging artists – support across Europe moderated by Pekka Timonen, • Berlin Conference "A Soul for Europe" – the driving ideas and their implementations by Bernhard Schneider, • Joint activities and projects. A follow up on the Project Fair by Emma Ersth.
11.30 – 12.45 Brunch
12.45 – 15.00 TEH General Assembly
16.00 and on Visit to ancient Kernave mounds. Arrival to "Kolkhoz", presentation by Patrick Lion. Performance "Open Circle" (Direction: Aidas Giniotis)

Sunday, May 20

- 11.00 – 15.00 Trip to the Open Air Museum of the Centre of Europe

MINUTES FROM THE DELEGATES' MEETING

Thursday 17th of May 2007
at Contemporary Arts Center, Vilnius, Lithuania

1. Opening of the meeting

The meeting was opened by Paul Bogen, president of TEH. Audronis Imbrasas, director of Arts Printing House, welcomed everybody. The Executive Committee was presented: Marek Adamov, Gudrun Goldmann, Erik Backer, Paul Bogen, Séverine Cappiello and Annette Wolfsberger. Katarina Zivanovic could not come due to problems with her visa.

2. Members

Absent members: Buenaventura, Cló Ceardlann na gCnoc, De Effenaar, 013, Toaca, Huset, Metelkova. Toaca sent a letter saying they were sorry they weren't able to come and also thanking Paul Bogen for all his work during his time as a President for TEH. There has been no communication with Lugar Comum and no one has heard anything from Pekarna.

3. Call for meetings in 2009

The meetings in 2007 and 2008 are confirmed and will be presented during the General Assembly on Saturday 19th of May. For those interested in hosting a TEH meeting in 2009, please contact Birgitta Persson during the meeting. We want to confirm the 2009 meetings at the next TEH meeting at Korjaamo and Verkatehdas in October this year.

4. Election process for Executive Committee

On Saturday we will choose a new Executive Committee. In our constitution it says that the Executive Committee should consist of a minimum of 5 and a maximum of 8 persons. The TEH Delegate from the member that hosts the Coordination Office has an automatic seat in the Executive Committee. So far the following persons have said that they would like to run for election: Erik Backer, Gudrun Goldmann, Pål Steigan, Stuba Nikula and Katarina Zivanovic. This means that together with Matti Kortelainen from Mejeriet we've got 6 candidates which leaves us with two free seats in the Executive Committee. If you want to propose yourself as a candidate, talk to Birgitta Persson as soon as possible, nomination will close on Friday the 18th of May at 18.00. If we don't have more than 8 candidates there will be no election. If we have more than 8 there will be an election.

5. 2006 accounts and 2007 budget

On Saturday the members will be asked to approve the accounts for 2006 and the budget for 2007. Concerning the budget 2007, we survive this year due to the fact that we have saved money from 2006. We did not get the 20.000 Euros we applied for from EC. The process in handling the applications has been very weak and has been criticized not only by TEH but of all members of EFAH. EFAH is taking up this issue on behalf of its members (TEH are members of EFAH). The only good thing about this is that we can apply for a higher amount of money next year in the call for multi-annual projects. A fundraising process for TEH needs to be developed by the executive committee.

6. Sponsorship progress

During the General Assembly on Saturday we will need an approval from the delegates on the sponsorship project proposals from Nokia and Heineken. There has been negotiations with Nokia concerning their N-series. They would like to do a pilot project with between 8-10 centres. Such a pilot could start either in Autumn this year or early Spring next year. After the pilot has been performed this could grow to become a network project. The project, in its pilot-phase, will consist of two different types of artistic projects. Heineken would like for as many centres as possible to sign independent deals with Heineken to sell their bottled beer at their venues. Each centre would have to negotiate itself but Heineken would try to give good deals to all TEH-centres. On an

international level there would be DJ-events/competitions organized by Heineken. The contract with Image Match says that by the 15th of June a certain amount of sponsorship money should be in our account, otherwise we're allowed to end the contract. On Saturday we will ask the delegates to vote to extend the deadline till the 15th of August since we're so close to the goal.

7. Feedback from the Trans Nordic Meeting

Emma Ernsth reported back from the Nordic/Baltic Meeting in Vilnius the 16th of May to which Nordic and Baltic members and Friends of TEH were invited to participate. This meeting was organized in the frame of the Trans Nordic Project. The aim of the meeting was to give these cultural centres the chance to get to know each other better and discuss different project ideas for the future together. 16 Nordic and Baltic cultural centres participated in the meeting. A presentation of the different participating cultural centres was done based on the questionnaire that the centres had answered before coming (that will also be used for the TEH database that is under construction). The special guest Chris Torch from Intercult in Stockholm, Sweden (www.intercult.se) made a presentation of their project SEAS, which served as a best practice example of a Nordic/Baltic collaboration project. Several project ideas for collaboration came up during the course of the day. A contact person was chosen for each project proposal and these persons will make sure that summaries of each project idea will be produced.

8. Presentation of new members

TEH has five new members: Subtopia, OZU, Farnham Maltings, Fabryka Trzciny, NOASS. NOASS will make a presentation Friday 20th of May.

Subtopia, Sweden

Presentation by Karin Lekberg

Subtopia stands for spacious urban paradise. We're located on the outskirts of Stockholm, in the Municipality of Botkyrka. A lot of the inhabitants in Botkyrka come from non-European countries. Where Subtopia is located almost 100% of the inhabitants come from non-European countries. The cultural centre in itself is located in an old barn that was previously owned by Eriksson. In our activities we try to combine culture, cultural projects, education and entrepreneurship and see how these kinds of activities can collaborate and interact. We feel and take on a strong social responsibility in everything that we do. When we work locally we work with the whole world, since the inhabitants of Botkyrka, the people who work at our centre and our visitors come from all over the globe. Migration-issues are also very important to us. We opened in 2002 and since then there has been a kind of explosion and we now host more than 14 associations and companies. We work with Performing Arts and we also host an internationally known Contemporary Circus Company called 'Cirkus Cirkör'. We've even got a Kindergarten for Contemporary Circus. We're collaborating with the Royal Academy of Arts in certain projects and we have also established different platforms for musicians to help them to be able to record and get a good start in their careers. In our Film, TV and media-projects we try to open new doors for all new Swedish citizens and young people where they are welcome to tell their stories. Zingo, hosted by Subtopia and also present at this meeting, is looking for contacts for new media projects.

OZU, Italy

Presentation by Katharina Trabert and Nicolas Underwood

OZU stands for Officina Zone Umane, 'Human Zone Office'. We're located about 50 km from Rome in an old sweets factory. We've got big spaces in this old factory that we use as a graphic studio, multimedia studio and other multifunctional spaces. We do artistic collaboration projects with the local theatre that is owned by the Municipality. So far we are 13 members who are all working with Art in different ways. Everyone chip in and help out where it's needed and everyone's still working on other things to earn money. 5 of us live in the centre and we are still working on the reconstruction of the centre. Young people in this area are not used to cultural activities being offered to them and the inhabitants in this area are not used for there to be things happening. There are quite

poor communication and public transport to the capital. We try to involve people from outside the area and work together with the people on spot. We believe in collaborating with what you've got on location as well as with local traditions. We try to intervene with small projects. When we started with OZU we didn't want to come there and pose our view on culture on the local people. We've recently joined TAOH (The Art of Hospitality) which makes it possible for an artist to come join us for a month. We're organizing a music festival called Vudstock for Emerging Artists the last weekend of July this Summer. Camping is free during the week and you are all welcome to join us there!

Fabryka Trzciny, Poland

Presentation by Agata Etmanowicz

We're located in Warsaw in an old Polish rubber factory that used to produce rubber to make Pepegi shoes. Our cultural centre is located close to the river but far from the centre. We were the first cultural centre in the area and everyone thought we were crazy when we said we wanted to organize cultural activities in this area, but since then a lot of other cultural organizations have established in this area too. We are multi-disciplinary and we do concerts, exhibitions, lectures, film shows, fashion shows. The organization of corporate events makes it possible for us to afford to organize high-level cultural programmes. We're registered as a private company. We don't receive any funding from the Municipality or the region. We cannot even apply since we are a company.

Farnham Maltings, U.K.

Presentation by Gavin Stride

Farnham Maltings can be found 80 km from London which means we're not a cultural centre in London just as OZU is not a cultural centre in Rome. We're based in an old brewery. The town saved the building and after a while it was decided that it should become a cultural centre, or at least filled with cultural activities. When I started at Farnham Maltings a couple of years ago we started to work hard on trying to rediscover our purpose and to give ourselves a reason for being in these buildings. A priest doesn't say he's a Church Manager, and for us the building must never be what's most important either. We work with culture and this helps people to live longer and feel happier and that's reason enough for our existence. We encourage the town to be a safer, healthier and happier place to live in. We support artists with business support and help artists to stop being poor. We produce work as well as we help companies to produce work. We help everyone from established artists and companies to emerging artists. For a long time there has been a disconnection between making work and selling work and we're working hard on expanding the market place for artists. We also try to describe the process of creativity differently to attract new audiences. We use three buildings and we've got a studio that is free for up to six months where you can come and make work. We're organizing a 'conversation' during the Brighton festival 10-11-12 next May. We've been asked to bring people over so come talk to us if you're interested.

9. Introduction of the Project Fair

The Delegate's Meeting ended with a Project Fair. It is a way of getting to know each other as well as different projects that are going on at the moment. During the Project Fair you can walk around and inform yourself about the following projects and issues of the network:

- The Lift (EVS)
- Lund 2014 – project for TEH
- 24-hour – photo project – travelling exhibition.
- Creative Nodes Culture 2007 application.
- The Mocambique project initiated by Parkteatret, Oslo.
- Executive Committee and Coordination Office
- Sponsorship project

The meeting was closed.

Emma Ernsth
Secretary

Paul Bogen
President



CONFERENCE "EXPLORING TERRITORIES"

Friday 18th of May 2007

at Contemporary Arts Centre, Vilnius, Lithuania

Introduction

Lithuania, Latvia and Estonia have been independent countries only for a few years and members of the European Union even less. Even though the economical development has been strong, still the cultural policy reflects the former Soviet rule. What does this mean for independent cultural centres, artists and organizations? During the conference day you will have the opportunity to listen to highly ranked politicians such as Secretary of the Ministry of Culture and the Secretary of the Ministry of Economy of Lithuania and the Lithuanian philosopher Leonidas Donskis but also hear and meet the grassroots from Lithuania, Latvia and Estonia.

What is the situation in the neighbouring countries like Russia, Ukraine and Belarus? Representatives of independent cultural centres and organisations from these countries are invited to discuss and share their experiences in a session moderated by Torsten Schaepler, Counsellor for Cultural Affairs of the Embassy of Sweden. Mr Schaepler is the former director of Dansstationen, an independent contemporary dance centre in Malmö, Sweden.

Speech by philosopher Prof. Leonidas Donskis

Dean of the Political Science and Diplomacy School at Vytautas Magnus University

I would like to talk to you about Lithuanian culture and its situation at present; what it's like to be in a culture under transition. When it comes to the relationship between politics and culture there is always a danger of submission of culture to politics. When culture is subordinated to politics there is always a risk of instrumentalisation where culture is merely seen as an instrument for image-making. This way, when politicians want to present a good image of the country they turn to culture. This is a misguided concept, culture is not just an instrument for image-making.

When it comes to cultural practice and the educational system in Lithuania we saw some happy days after 1990, when we became independent. At the same time it was obvious that there was a gap between the old, institutional networks and new practices/creative

new talents, young people. The educational system suffered from rigid distinctions – either you studied History or Philosophy, there was no mixing. Our new Arts Management educations of today are interdisciplinary. Being an Arts Manager is challenging in its variety of tasks and problems you have to solve and so does the education needs to be!

The Contemporary Art-scene is sometimes described as an island because artists tend to be detached from politicians and decision-makers as this has been considered dirty, as if you were selling your soul by being in contact with these people as an artist. In general, artists in Lithuania are not public persons. This is a characteristic for Eastern countries, artists do not want to deal with politics and are skeptical towards political activity. The problem is that this way the political is not getting personal and the personal is not getting political.

Culture has also been looked upon as something depending on the spiritual and that culture shouldn't be touched by the dirty fingers of the politicians. Lithuania is a country of extremes where creative vitality is shadowed by the marginalization of culture – I think our Slovene and Polish colleagues would agree with this description. This situation is due to these countries' experiences of modernization. Modernization has gone astray and been pushed to its limits. In Lithuania we've seen a modernization with a modern face only after 1990, but after that we have, on the other hand, seen some radical transformation. In theory everyone is pro-culture but in practice there is no one. It is easy to find professors who are skeptical about Lithuanian contemporary writers and artists. Some are regarded as a threat to morality and family values. Some teachers want to withdraw them from the high school curricula. This is a bit schizophrenic – they want Art to support the society and the values that they have decided for that society to have. The social role of the artists cannot, however, be detached from society in the way that it is today, but it shouldn't be obliged to support the values in society set on the agenda by the politicians or different political parties.

There is also the cliché about the artist having to be lonesome to combat and this is where I'd like to make my final point. There is a strong illusion that culture, in order to flourish, needs a perfect state. I strongly believe that Art needs to be able to flourish in uncertainty. Art should never become a routine, it's corrupting the Art to say that. If you think about the golden age of Russian literature it didn't exactly coincide with the happiest days of Russian society, but the literature still flourished. We don't need a perfect state to create Art and we don't need to perfect the system – we have to celebrate life with Art in this very moment, as Lithuania is experiencing some happy days right now.

Speech by Juozas Širvinskis

Secretary of the Ministry of Culture of Lithuania

I would like to stress that I'm not in favor of this extreme stereotype that politicians and public institutions in the cultural field are bad and the independent one's are good. There are two sides to the fact that policy-makers often use culture as image-making because the policy-makers also need to find good reasons to spend public money on culture and then image-making can be of great help. Important definitions on culture and the implementation of cultural strategies can be found in the Lisbon agenda that says that culture should be included in all strategies in the 'new' Europe. I hope that this conference 'Exploring Territories' will help to exchange experiences and good practices.

In Lithuania the creative sector stands for 2% of GDP which means that creative work is big in our country. We all agree on the importance of culture for the economy, wealth and future of Lithuania. The Ministry of culture has done an analysis and set up goals with the help of an action plan. We are experiencing some problems with regional development even if Lithuania is a small country. Tourism and the exchange of artists are increasing

but at the same time we see some problematic issues. People working in and who are involved in the cultural field, have quite a low level of enterprise which is considered an obstacle. The needs of these cultural operators are not articulated with arguments that are strong enough and we see a lack of specific subsidies for these people.

At present the most important targets are to strengthen the links between culture, education and industry and to set up support schemes and subsidies programmes. We will set up a portal for the creative industries and make a survey and these studies will help us to prepare recommendations. We find it very important to assess the training needs. The idea of creative industries in itself needs help with promotion because this is not in itself an understandable thing yet, unfortunately. After producing recommendation letters we should end up with a programme for culture in Lithuania for 2009-2013. Our plan is ambitious and it is not only depending on the Ministry of Culture. The EC has new programmes and we are discussing culture in a globalized world.

Speech by Gediminas Rainys

Secretary of the Ministry of Economy of Lithuania

We have a good dialogue and our communication with the Ministry of Culture is very fruitful. After having had a look at foreign countries initiatives we were informed about different strategies and started to think of creative industries as part of the economy of Lithuania. The players in this sphere are part of the economy and the duty of the Ministry of Economy is to promote economy and to promote jobs. This is not yet so affected by globalization.

Creativity stands for innovation and this is also the aim of the knowledge economy, like the bio-laser-technology for instance. Keeping these same aims we now use design and culture as key-words. Our main principle is to support projects where each project has both economic, social and financial value. We are engaged in support for infrastructure as well as soft support. Klaipeda tobacco factory is an example that has been given financial resources for technical design and reconstruction. We're very careful not to invest in simply creating 'silicon valleys'. This means investing big money but our fear is that some participants will consider us as simply just financing them, helping with furnishing and reconstruction, but then there are no existing plans of filling these places with long-term values. We're trying to be careful listeners. I feel that a lot of things could be done to promote soft support. All in all, we're optimistically looking at cooperation with artists, designers and programmers because this is a very interesting sphere. I hope that the 2% of public spending on culture will be kept and raised for the benefit of positive change in society.

Speech by Pekka Timonen

Head of Cultural Office of City of Helsinki, Finland

I would just like to do a practical presentation that is simple, analogue and short. The topic is what tools and structures cities and municipalities use to support culture, art and young artists. This varies a lot in Europe because the municipalities have very different positions in different countries. In Finland they are very independent and have big rights to decide on their own. They have their own income tax that they can decide how to allocate. Helsinki is directly financed by the local income tax. The budget of the city of Helsinki is almost the same as the city of Paris because there the system is different. This means that in Finland the cities are significant players and Helsinki is the second largest funder of culture in Finland.

All cities and municipalities need to keep as many creative people as they can. Helsinki has a lot of Arts Educations with 3000 students graduating each year in the field. Inhabitants agree that their tax-money is well spent on culture. Two years ago a new

strategy where Art was considered a key to success in the region was agreed upon in Helsinki. This is also a policy for the region. Culture should be mentioned in as many strategies and papers as possible in any possible field (economy, sports, etc.) and this is something that I think all cities should try to achieve.

So, what tools does Helsinki use to support culture today? First of all, we've got a grant system for young artists that helps these artists to get their first jobs, their first gigs. This helps people to produce their first, own production. You cannot pay a salary with that grant but at least you can realize your idea. Secondly we are building up structures and support independent structures. One example is ZODIAK that is a production company for contemporary dance. We support professional dance artists and help choreographers and young artists to do the things they want to do.

Another example is the circus centre where we were first approached by people and independent groups and then a structure was built. The city gives some seeds, helps with funding and negotiates with other bodies. The city should not step in and take over, but help and support.

Thirdly, we create spaces. The cultural centre Kaapelitehdas was an independent initiative but is run as an publish enterprise. The city doesn't interfere and decide on a daily level, and Kaapelitehdas can also find their independent ways of funding. Another structure can be found in an old gas factory where the city of Helsinki helped them to get started and then let them go.

It is always difficult to know when it's the right time to let things die, but these are decisions that need to be made if structures need too much subsidies, if things are not functioning or running smoothly. This is of course extremely difficult but you also have to calculate on that. I have not found a good formula for this.

Fourth, but not least, the city can open doors. Finland is the only Northern European country with a biennale for Mediterranean artists. The city covers almost all costs. We've got an 'opening doors-policy', we jump in to structures where we see possibilities for young artists. We also support different artists in residency-programmes and all children of Helsinki should experience a period working with a real artist. When appointing artists to do works, a strategy can be to find a new local artist to do it. As far as the exchange of artists is concerned, young arts managers are traveling a lot these days while thirty years ago this was not the case. They create their own networks, they are not local, regional or national anymore. These networks are unofficial, built up without rules. Where are the interesting things happening? In various places, but you might have to look deeper to find them. To sum up: cities do have a rule when it comes to supporting Art and artists and it's up to them to take this role, this is usually not regulated by national laws to a large extent. Cities have the freedom to do their own things in different countries. They have to develop their own local policies and put money in to it. You, in your capacity as cultural workers and artists have to tell this to your city, this is not the job of the bureaucrat, you need to communicate! I would be very interested in discussing differences between different cities in Europe.

Summary of the morning session

by Paul Bogen

President of the Trans Europe Halles network

Exploring territories. What does that mean? We've been hearing about different political territories this morning. You have to understand Lithuania's past to understand their situation in this moment. This was also obvious during the guided city tours we went on yesterday. If you've been to Poland before the wall came down, you understand this better. I found it hard to grasp what professor Donskis was advocating. It was a great

debate but you also need to propose solutions and it was not clear to me if you thought that politics should stay out of or get involved in culture.

Another thing that struck me was that I am not sure if we mean the same thing when we speak about culture, Art and the creative industries. I was currently involved in helping EFAH with their plan for the future and we spent ages discussing the difference between culture and art? Defining terms is important, otherwise it's simple not to make a decision. What is *not* a creative industry? What do we mean? It's too simple just to bunch these expressions together, it's too wide and needs to be more defined. There is still a lack of a clear, unified European policy for culture. Concerning the direct funds of the EU we still spend more money on vets checking the health of goats than on culture. We need to sharpen our arguments for why to increase public spendings on culture, why should we put public money in to Art? The creative industries is an easy argument here, but you don't need economic reasons to argue for culture, it's making people happy, that's good enough but maybe that's too idealistic. We have found out today that Lithuania spends 2% on culture. I suggest you check this in your own country and don't be surprised if the public spending is not higher in your country. It has been argued that cultural projects should have social, economic and financial value, but how do we get the best value?

Entrepreneurship means taking risks. Taking lots of small, calculated risks is riskier than taking big ones! We should encourage artists to go and work in other sectors, we should place them in other places, bring them together with people from different disciplines, let them work in municipalities. Experiments like this have been done in England with big success. How many cities have policies and strategies for this? Cambridge tried and gave up. Concerning independent cultural centres we have talked about supporting them, letting them go, letting them fly, but also letting them die. The art of dying means that you have to kill some structures to let others grow. This is a hassle, but you need to do it. Later we'll hear about some specific examples and case studies.

CASE STUDIES

Tobacco Factory, Lithuania

Speakers: Goda Giedraitytė, Julija Bendikienė

The tobacco factory can be found in the eastern part of the city of Klaipėda. It could be extended to 4000 sqm. The project concerns the re-use of the abandoned tobacco factory for culture and business needs and public usage and is administrated by the municipality of Klaipėda. We want to promote investments and promote businesses. The building dates back to the beginning of the century. The concept was presented in 2003 by the Head of the Cultural Department, and it was then decided that the tobacco factory should become the home of some kind of creative industries. A competition for ideas for the area was organized and the development of the winning idea started in 2005. A range of events have been organized together with other international organizations, for instance the tobacco factory participated in SEAS. The infrastructure of the factory is now ok but we still can't organize all forms of activities due to problems with the venue. A preliminary program of activities has been elaborated upon. We want to provide spaces for creation: labs/studios and creative sector. We organize incubator-activities and offer support to those who wish to start and develop different business. The re-use of the tobacco project has been divided in to three different project stages; the preparation including a feasibility study and technical projects, the reconstruction of the building and adoption for public usage and full activities. We expect it to become the biggest cultural centre in Lithuania, that will boost and help other similar initiatives. When you visit us in 2010 as tourists you should also be able to visit the Tobacco Factory.

Kanuti Gildi SAAL, Estonia

Speaker: Priit Raud

Kanuti Gildi SAAL is located in Tallinn, Estonia. It's a production house and organizing venue mainly for dance but also for other forms of Art related to contemporary dance.

The house is dating back to the 18th Century and is situated in the centre of the old town. The house was empty for ten years and the city needed something to fill it with. Contemporary dance needed a place and so an agreement with the city to use it for this, for production and performances, was reached. The agreement with the city lasts until 2012. The city pays for electricity, heating, water and the rent. Kanuti Gildi SAAL is also supported by the Ministry of Culture. We are doing about 90-100 performances per year. Mainly dance but also improvisational music, short films, performance Arts. We hardly do any theatre since there are many other venues for that in Tallinn. About 25% of our guests are international. Besides performance activities we do residencies, offer our spaces to others and host different events. We are active in international networking in contemporary dance. Our yearly budget is 250 000 Euros, we've got 5 employees of which one is a technician.

Culture and Arts Project NOASS, Latvia

Speaker: Zanda Zilgalve

NOASS is located on a boat in Riga. The boat was under water for 7 years so the reconstruction took quite a while. Our aim is to foster innovative culture by encouraging and supporting different initiatives. We have a floating pier that functions as a stage and cinema and we also have a floating gallery. The engine of the boat is still working so we can move the boat for different events. We organize poetry evenings, screenings, festivals, dance performances and theatre. We've got a video art gallery and we are involved in ongoing international exchange programs. We also manage the Naïve Art museum. We started out as a small, small gallery and today we are in charge of several programmes and festivals. Our partners include RIXC, K@2, SERDE, NEKAC. We get support from different sponsors and are working on expanding that too.

Factory of Kaunas Drama Theatre, Lithuania

Speaker: Ina Pukelytė

Our venue is a theatre located in the very centre of the city Kaunas. We have 4 buildings at our disposal that in total are 5000 sqm of which 3000 sqm are used as performance spaces. We organize a lot of projects with children. Our big spaces make it possible to organize various forms of events. We work a lot with international actors. We run programmes for a younger audience and also organize festivals and experimental theatre. We host a children theatre school that 150 children from 2-16 years old attend. Our main building is currently being renovated. We've also got a cinema, factory lab and an open space.

Jaunrigas Attistības Uzņēmums, Latvia

Speakers: Kristīne Vizule, Aigars Cervinskis

JAU is a limited liability company founded in 2001. The vision of JAU ltd. is to become a professional developer of large-scale projects. The mission of the company – with the development of Riga centre towards the river Daugava – is to establish a multifunctional and high-quality urban territory in the area cleared from port operations. We are asking ourselves what to do with all the old buildings. All of them can not be saved/used so we need to develop different evaluation criterias. The old power plant is to be turned in to the future Contemporary Art Museum, and this is a project initiated by the state and JAU collaborates. The old grain silo could be used for exhibitions, conferences, marine museum, offices. The railway station could also be used for cultural activities. We organize different events at different venues and help to transform old/empty building into something else. We conduct a dialogue with society and try to model different community's development scenarios with the help of research. We want to take an active social position in creating the urban environment and utilisation of industrial territories. You can subscribe to our news at www.andrejsala.lv, participate in the design competition that we are organizing or just share ideas and experiences with us in general, you are more than welcome!

Questions that we at JAU ask ourselves concerning the utilisation of industrial territories:

- Unused space for an uncertain period of time – the only possibility for the activities of alternative Art and experiments?
- Is access to the territory granted, and with what purpose?
- Is it possible to create a public – non-institutional cultural area?
- What is the life expectancy for public activities that only a small part of the community is interested in?
- Can disorientation of values and attempts to show off be labeled with the term contemporary?

Leather Factory, Lithuania

Speakers: Daiva Matoniene, Patricija Bielskiene

The Leather Factory is located in Siauliai. The factory was founded in 1879. It was a famous factory with a lot of big building and small houses. The idea with the cultural factory was born as a natural development of the Talksa lake rehabilitation project in 2003. The project aimed at cleaning the lake from all the pollution from the factory. Today we want to foster creative industries. At present almost all parts of the buildings are empty, they are not yet reconstructed. Some are publicly owned, some privately. Events celebrating our city already take place at the venue though. We want to construct a cultural centre that can build a bridge between culture and recreation. In the future we hope that the Leather Factory can offer spaces for cultural events, ateliers and studios and a tourism information centre.

Meat Factory, Potiomkinas, Kaunas, Lithuania

The Meat Factory is a space for art, relaxation, creation, business and communication. It was built in 1923 as an industrial boiler house. The name Potiomkinas was chosen because our factory chimneys used to emit just as much smoke as the Russian battleship Potemkin (film by Sergej Eisenstein). We are still involved in manufacturing interior designs and metal arts. We organize shows and events, mass events, private parties, guitar clubs and we cooperate with design & art students. Our ideas for the future include a 'reddot' style museum of design an untraditional art gallery a fluxus kids school and a guest house. For tourists we have thought about organizing meditation theatre and to become a local spa. A flotation tank has already been installed for this purpose!

Roundtable Discussion

Moderator Torsten Schenlaer

Counsellor for Cultural Affairs at the Embassy of Sweden in Vilnius

Participants:

Siauliai Culture Factory, Lithuania

Aktovy Zal, Russia

Balarus Free Theatre, Belarus

Contemporary Dance Centre - Other Dances, Ukraine

Tabacco Factory, Lithuania

Projekt Fabrika, Russia

Factory of Kaunas Drama Theatre, Lithuania

Culture and Arts Project NOASS, Latvia

Kanuti Gildi SAAL, Estonia

Meat Factory, Lithuania

Jaunrigas Attistibas Uznemums, Latvia

Torsten Schenlaer

It is good to see that nowadays the re-use of industrial spaces for cultural spaces is something that municipalities tend to care about – this was not the case thirty years ago. We are doing what no one else has done or dared to do. Therefore there is no expertise, we've got no one to ask, no one can see what's in our heads and this makes things hard to share. If people would have understood this, we would have gotten as much money as we needed to re-use these industrial spaces but this has not been the case as you all know. I

would like to encourage you not to sit on your ideas but to share them! Please start by introducing yourselves and share your most valuable mistake and what you learnt from them with the others.

Elena Tupyseva, Aktovy Zal: We started our agency in 2001 and we later found a space, a cultural club where we started to programme in Autumn 2006. Our agency is supported by the Ford foundation which stands for the main source of funding for cultural activities in Russia. If you're not listed for support by the government, this is almost the only way to find support for your cultural activities in Russia. Our idea is to start collaborations between small NGO's. There is no policy to support initiatives like this in Russia.

Oleg Shafranof, Free Theatre: We live in the insecurity and unsafety that Professor Donskis was talking about this morning. Answering the question about valuable mistakes I would say that ours has been that we have underestimated the value of networking. Now we're trying to cooperate more with rock bands, or all people with fresh ideas really. As you know we live under dictatorship. There is a frontline between official art and unofficial art. We are trying to unite all of those who consider themselves as actors of the counterculture. We organize joint tours at home and abroad together. We are working hard on international cooperation and networking as well. We work on an underground level since we are illegal in Belarus and we're trying to find international funding. Our actors don't receive any salary but we're all great enthusiasts. Many of our actors have been to jail several times, not for acting but for demonstrating. We are both underground and illegal.

Marina Lymar, Contemporary Dance Centre, Ukraine

We are a large professional body involved in education. We are also an information centre and organize a big contemporary dance festival. Our mission from the moment we founded our festival has been to find more sponsors. We have a lot of problems with our technical equipment because everything's very, very old.

Goda Giedraityte, Tobacco Factory

Our most valuable mistakes is that we realize that our region has not been active enough in networking. This is the first time we meet like this in Lithuania I think. We should become more active and that way get a lot of ideas and inspiration from APH and Trans Europe Halles.

Asya Filippova, Project Fabrika

Our most valuable mistake is mainly my own. I am the Director both for the factory (still running) and the cultural project on the premises and this is way too much work. We have also been too idealistic in the programming of our concerts from economical aspects. Our project consists of an exhibition hall for installations and contemporary art. We take part in different biennales and offer spaces where young people can rent a studio. We host fashion studios, television companies and printing companies.

Torsten Schenlaer

What's your audience like?

Asya Filippova, Project Fabrika: there are several initiatives around that are like ours and we communicate with them. But there's no tradition for independent, alternative culture in our country. Our audience consists of students.

Elena Tupyseva, Aktovy Zal: Moscow is very inhuman to work in and most people need two hours per day to commute to work. This makes engaging in culture difficult for people, they return home exhausted and often prefer to spend their weekend at home. There is also an extreme information over-flow in Moscow that makes it hard to reach the potential audience.

Oleg Shafranof, Free Theatre: we would go to jail if we would try to sell tickets. We need to find secret places where we can perform. The audience phone in to a secret number and our coordinator gets back to them and tells where the performance will be organized (bar, club, in the streets, on the countryside). Our target audience is from 18-40 years old and they are interested in modern drama. There is a huge demand for modern drama and we work for this audience. We transform their mindset which will help to change society.

Question from the audience: Would you like to become institutionalized, is that your aim?

Elena Tupyseva, Aktovy Zal: when I'm 50 and my school class-mates are in the government yes, now it would be impossible. We need equal rights for state and non-state organizations. At the moment there are no opportunities for NGO's to develop because they can not get support from the state. We've got 100 seats at our venue and Moscow has 20 million inhabitants. 100 seats is therefore not a number to be proud of, that's why I'm not overly enthusiastic.

Question from the audience: How much do you devote to direct marketing of your project?

Asya Filippova, Project Fabrika: maybe 10% of my efforts are devoted to the development of the space as a cultural place. The majority of the money is spent on renovation of the buildings at this point.

Torsten Schenlaer

With only a few minutes left I would like to ask you how you reach your audience?

Asya Filippova, Project Fabrika: You have to use all the instruments and different tools you can think of, you can't just put an add in a magazine. Marketing is very different for Free theatre and for us. In Moscow there are hundreds of events every night. We work hard to reach students.

Gavin Stride, Farnham Maltings: When it comes to marketing I would like to use crafts as an example and potential tool. The more we can encourage people to make arts themselves the more our audience will grow. By making their own pots in a ceramic workshop for instance they get an idea of the difference between a good pot and a bad pot. I would also like to point out that I think it's horrendous that many times we spend more money on marketing than on art at our cultural centres. At our centre we simply told the artists that we host and support that they were responsible for making people come and got rid of the marketing people. This way we doubled our number of visitors and forced the artists re-evaluate their own art and ask themselves if what they were doing was of interest to the public – if they really had an audience for what they are doing.

Erik Backer, The Melkweg: there is a big difference for a new centre and an established one. Melkweg in Amsterdam can reach a very big audience without doing anything but for certain forms of art we still know that we need to do a lot of marketing.

Elena Tupyseva, Aktovy Zal: I don't want to tell our artists to be this or that, I just tell them about the conditions and that I expect them to be professional. Setting up box offices at Universities is our new strategy to reach new audiences since emailing-lists etc. is not working for us.

Torsten Schenlaer

Now it's time to stop this round-table discussion. A few words on your way: hug your politicians and let them support your ideas even if that means that they might forget that it was your idea to start with...

WORKING GROUPS SUMMARY

Saturday, 19th of May 09.30 – 11.30

Workgroup “Emerging artists“ with Pekka Timonen

Participants of the workgroup defined support of emerging artists as supporting artists at different stages of their career, not only supporting young artists as it is sometimes mistaken. Emerging artists are on the mission statements and agendas of almost all TEH centres, though they are defined slightly different in every venue: “young artists”, “new artists”, “unstable artists”, “artists out of institutional network”, “artists who do not have their own infrastructure etc.

Moderator of the discussion, Pekka Timonen, asked everyone to share their experience of how they find interesting emerging artists who they support. Main sources are the following:

- network of reliable people
- educational institutions
- festivals
- calls for proposals

Centres find it difficult to find interesting artists, especially from capital to regions. Another difficulty is attracting them to “live arts” as more and more people get involved in medias and new technology.

Most centres have a budget line for emerging artists. The support includes not only providing them with rehearsal and performing premises but also training in terms of skills (artistic mentoring and business management), knowledge, know-how. In addition, emerging artists are teamed up with established artists and their peers for constructive critical discussions and cooperation.

For funding of emerging artists, TEH centers may draw on funds from EU structural funds, public funds, municipal funds and private funds mainly from the budget lines for youth, artistic exchange, NGOs.

The representatives of the centers agreed that it is important for them to support emerging artists because:

- They are between underground and institutional level and often have no possibility to create
- They are vulnerable, feeling outside of an already marginal society
- Most countries have no system of supporting such artists.

Another challenge that the centres face is the attitude of the audiences towards emerging artists: they want to see them, but they don't want to pay. The solutions could be to set up special payment categories (“I would like to support these artists and pay 10 euros” or “I am poor and I cannot support these artists and will pay 1 euro”, “pay upon exit” etc.), building specialized communities around each program, membership and friendship programs. Support of emerging artists is something that all TEH centres have got in common: the network members underline that they are open and revolutionary structures. Therefore, the members agreed that it would be very useful if the network could play a role in finding and supporting emerging artists on the European level by building up trust in each others recommendations, residency programs, meetings of programmers, EU mobility programs. All agreed that it would be useful to have a website set up for sharing information about emerging artists.

The areas on which all centres could collaborate with regards to emerging artist are the following:

- Exchange programs
- Mentoring programs
- Discussing interesting artists in separate meetings
- Cooperating with big international festivals and building TEH showcase within them

On the European scale emerging artists scene is quite weak. TEH coordination office could make some centralized effort to foster this activity, set up systems, perhaps apply for funds and find a manager for this.

Working Group: Joint activities and projects. A follow-up on the Project Fair. Moderator: Emma Ernsth, Project Manager of the EVS-project The Lift

Present: Céline Suel (Kulturfabrik), Vera Kandzia and Susanna Dagny Mohr (Kulturzentrum Schlachthof), Fiona O'Mahoney (Farnham Maltings), Jussi Syrenius (future EVS-volunteer from Kaapelitehdas/Korjaamo), Leif Knüppel (EVS-volunteer at Mejeriet), Grace Kyne-Lilley, Paola Furlanetto and Signia Miltina (EVS-volunteers at Stanica).

Three different projects were discussed during this session that was intended as a follow-up of the Project Fair. Vera Kandzia and Susanna Dagny Mohr presented the 24-hours in Europe-project, Fiona O'Mahoney presented the project Caravan and the present EVS-volunteers discussed the future of The Lift together with Emma Ernsth. Céline Suel joined in the discussion about The Lift to see if this was a project that Kulturfabrik could join.

24-hours in Europe

The photo competition of the 24-hours in Europe-project was successful and the photo exhibition of the project at the City Hall in Bremen was very well attended. More than thirty photographers participated in the competition and gave their view of 24 hours in Europe from different parts of Europe taking one photo per hour. We are now looking for cultural centres in TEH that would like to host the exhibition. The size of the exhibition can be adjusted to the facilities of the cultural centre in question. The photos can be seen by visiting www.24h-europe.net where you will also find the contact details if you are interested in hosting the exhibition. The 24-hours in Europe team is now thinking about how to develop this project in the future and hope to be able to present a draft for a new project idea in connection to the upcoming TEH Meeting 64 at Korjaamo and Verkatehdas in October.

Caravan

Caravan is a new initiative supported by Arts Council England, SEEDA and UKTI that is managed by Farnham Maltings through its Supporting Artists Programme. The project aims to strengthen the international networks and expand the range of opportunities for performing artists and companies in South East England to work abroad. The two strands of the initiative are Caravan Dialogues, which is a series of conversations that explore the opportunities and challenges of working internationally, and Caravan Assembly. Caravan Assembly is an informal three day event that will take place the 11-13 of May 2008 and run concurrently with the Brighton Festival. We would like to invite potential collaborators from TEH to join us in Brighton for the assembly where a selected group of the region's artists will be presented and where possibilities for international collaboration and exchange can be explored. For more information please contact Fiona O'Mahoney on fiona.omahoney@farnhammaltings.com

The Lift

The TEH EVS-project has been up and running since August 2006 and up till now more than ten volunteers have been sent and hosted by different cultural centres of the network within the project. The present EVS-volunteers introduced themselves to each other and discussed different project ideas together. Not all current EVS-volunteers had the possibility to come to the TEH Meeting in Vilnius and the main topic for discussion was also the possibility to meet. Being an EVS-volunteer is in itself a big experience and the fact that you are an EVS-volunteer within a network of cultural centres will always remain a secondary thing, especially if the volunteers aren't offered the possibility to meet face to face and get to know each other. Emma Ernsth will remain in contact with the volunteers and investigate different possibilities for the volunteers to meet in connection to, or independent from, the upcoming TEH Meetings. The volunteers are also welcome to contact Emma Ernsth at any time if they want more information about different funding possibilities of the EU Youth in Action Programme that could help to finance that the volunteers get during or after their EVS-service. For more information about the project please visit www.teh.net/evs.



TEH GENERAL ASSEMBLY

TEH Meeting 63

Contemporary Arts Centre, Vilnius, 19th of May 2007

Present (with a right to vote): Annette Wolfsberger (The Junction), Sandy Fitzgerald (City Arts), Sigrid Niemer (ufa-fabrik), Gerard Lohuis (P60), Gavin Stride (Farnham Maltings), Martin Døving (Parkteatret), Fredrik Jönsson (Mejeriet), Karin Lekberg (Subtopia), Rene Penning (Kulturfabrik), Audronis Imbrasas (Arts Printing House), Rune Guneriussen (Arena Vestfossen), Sergi Diaz (Ateneu Popular), Camille Dumas (Mains D'Oeuvres), Zanda Zilgalve (NOASS), Jouko Astor (Verkatēhdas), Outi Raatikainen (Korjaamo) / Raoul Grünstein (Korjaamo/Image Match), Magdalena Podziewska (Laznia Nowa), Nils Henrik Asheim (Tou Scene), Petar Todorov (Pro Rodopi Art Centre) Torsten Reitler (Moritzbastei), Willi Reichel (Z-Bau), Vincent Abbrederis (WUK), Philippe Grombeer (Halles de Schaerbeek), Marek Adamov (Stanica), Severine Capiello (La Friche la Belle de Mai), Erik Backer (Melkweg), Gudrun Goldmann (Schlachthof), Paul Bogen (TEH President), Nicolas Underwood (OZU), Gabriella Mora (A38).
Proxy from Halles de Schaerbeek and Kaapelitehdas.

1. Decision on the sponsorship project

Raoul Grünstein made a brief presentation and said that many of the companies said that concerning the meaning, depth and credibility of the network they found us a quite 'loose' network that should 'put its act together first' because if TEH did so, it would be able to attract companies to invest much bigger sums into the network. In Raoul's opinion we should really start straight away with some sponsorship project and get a deal with either of the potential sponsors now

because we'll also learn from that, how to act together etc. Raoul then presented the ongoing negotiations with Nokia N-series, Heinecken, Illy and Lavazza:

Decision

During the next General Assembly in Helsinki there will probably still be time to discuss the division of the money between the members and the office. If contracts would need to be signed before that, it will be the responsibility of the Executive Committee to come up with suggestions on the division of the money and how this should be voted/agreed upon between the member centres who will enter each specific sponsorship project(s). The Executive Committee would then also have to decide whether or not it's necessary to meet for an extra General Assembly before Helsinki or not.

The General Assembly decided to move forward on the three proposals and to give the Executive Committee the responsibility to negotiate with the sponsors. It is a principal decision that will be subject to the details of the deal(s). It was also decided to prolong the contract with Image Match with 2 months at a time until 31st of October.

The General Assembly thanked Raoul Grünstein and Image Match for all their hard work so far.

2. Approval of Financial report 2006 and budget 2007

The General Assembly approved Birger Henningsson as auditor for 2006 and 2007.

The General Assembly approved the accounts of 2006.

The General Assembly approved the budget for 2007:

3. Announcements of new members

Subtopia, OZU, NOASS, Fabryka Trczyni and Farnham Maltings were approved of and welcomed as new members of TEH.

4. The Meetings in 2007 and 2008

TEH Meeting 64 in Korjaamo Culture Factory, Helsinki and Verkatehdas, Hämeenlinna, October 25th – 28th 2007

A preliminary programme was handed out. The theme will be marketing and how to earn more money with it (discussions about bar&catering, the grant-dimension, new business models).

On Saturday we will move to Hämeenlinna and start there around noon with a presentation of the area. In the evening there will be a big heavy metal concert.

Verkatehdas invited the members to send metal bands for the festival.

Simultaneously there will be a Finnish contemporary movie-matiné and you will also be able to enjoy an English-spoken comedy club. On Sunday before departure we are thinking about organizing a brunch in the Art museum.

Sarah Harper, L'Avant Rue, Paris, asked to get a time-slot where centres who are working with artists in residency could get time to meet and discuss. They could also bring artists that are interested in travelling that during the meeting could be put in contact with potential hosts.

TEH Meeting 65 at Halles de Schaerbeek in Brussels, Belgium 24th – 27th of April 2008 – the 25th Anniversary of the network

Philippe Grombeer presented the meeting: the TEH Meeting will be organized in connection to a festival called Trouble – a festival of Performance. The meeting will not suffer of too much nostalgia, but the opportunity for you to spend a nice time in a pioneer cultural centre. Topics will include the image of Brussels as a city. In the newspaper you can often read headlines such as “Brussels says this”, “Brussels has decided that”, but Brussels is not the EC personified, it's a normal city too where normal people live and work. This is the Brussels we want to show you. Another topic is the Flemish and French conflict. We want to show you how this conflict can become less infected with the help of cultural intervention. A third topic is networking locally, in your city, for instance when you organize a festival. Networking doesn't just mean being active on national and international level, but also on local level. Birgitta Persson added that TEH could also invite other European networks for a meeting on joint actions for half a day during the meeting.

TEH Meeting 66 at Tou Scene in Stavanger, Norway Autumn 2008

Stavanger will be the Cultural Capital of Europe in 2008. The biggest problem will be to subsidise accommodation, since this is very expensive in Stavanger. Call for proposals: in 2008 we would like to organize 12 different events with artists or similar from different TEH centres, one each month. Theme discussed is around sub-cultures.

5. Summary of the morning session on a New Network plan

Erik Backer summarized the morning session: A new network plan for 2008-2010 was outlined by the Executive Committee. In its final version it will be based on the survey and conversations with the members that have taken place prior to and during this meeting. This morning we had a good discussion. Some issues needed more time so we split in small groups. We agreed that the aims and vision of TEH should be continuously under review. TEH should be an open place for open dialogue, where the European element should be stressed. We agreed that TEH should not actively go on expanding but that any spontaneous expansion is still, of course, welcome (especially in countries where we're not represented yet). The network itself needs to consolidate and focus on quality. We agreed that the organization of a 3rd meeting every year might not be such a great idea since it means a lot of work. More focus should be put on promoting the communication within the network. This could consist of concrete emails that everyone could react to, not just an annual network report. Concerning political statements we agreed that TEH is not a political organisation. There is therefore no demand for political statements as such, but as soon as it's needed (like in the case of our member centre Huset in Århus, Denmark) we can do it. We should limit our political statements to the field of culture. To sum up, there were no big gaps in different opinions between our members and the Executive Committee will probably not find it difficult to add these things to the new network plan for 2008-2010. The Executive Committee will keep you informed and up to date with the process of the new network plan.

The General Assembly agreed to continue with the process of creating a new network plan.

6. Election of the Executive Committee

There were 8 candidates for the executive committee: Katarina Zivanovic, Erik Backer, Gudrun Goldmann, Camille Dumas, Petar Todorov, Pål Steigan, Stuba Nikula, Matti Kortelainen. The present candidates left the room and the members were given time to discuss any potential issues concerning the candidates. No such issues came up. The new Executive Committee was approved. The new Executive Committee will be sitting for 2 years.

7. Announcement of new President

The new President of Trans Europe Halles was chosen among the members of the new Executive Committee. The new President of Trans Europe Halles will be Erik Backer.

The meeting was closed.

Emma Ernsth

Erik Backer

Secretary

President

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