



TEH MEETING 71 REPORT SHIFTING GEARS

14–17 APRIL 2011, CREATIVE CENTER CARNATION
TARTU, ESTONIA



Summary



The theme of TEH Meeting 71 was **Shifting Gears**. The theme and design of the meeting sought to reflect the way in which TEH is moving into a new phase of development, of "shifting gears" and entering a three-year period of professional development and capacity building within the network project Engine Room Europe.

The meeting included, among other things, a workshop day with group discussions, a Pecha Kucha evening, an excursion to Tallinn and a table tennis tournament! The official online Shifting Gears game can be played at http://nelk.ee/sg_ere/

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Thank you!

TEH Meeting 71 was made possible by the fantastic input of TEH Members and Friends, the tireless efforts of the TEH Coordination Office and most of all, the priceless work by staff and volunteers at Creative Center Carnation and Culture Factory Polymer. Thank you all!

This report was made by the TEH Coordination Office. Photos by Ada Arduini, Marian Söderholm, Alise Vetrova and Anna Weitz.

TEH is very grateful for the support from:



Creative Center Carnation

TEH Meeting 71 was held at TEH Friend centre **Creative Center Carnation** (CCC) in the heart of Tartu, Estonia. It was organised in collaboration with Culture Factory Polymer in Tallinn. It was decided at TEH Meeting 70 that this meeting would be hosted by CCC, instead of TEH Member centre Polymer, making it the first TEH meeting hosted by a Friend centre.



CCC is an independent organisation for culture and crafts, with a strong focus on creative industry. It is located in a historic building from 1910. Today the building is home to a letterset printing museum and studio, a paper design studio, a hostel, a fashion designer's atelier, a furniture renovation workshop, and many others.

Programme

Thursday 14th April

- 11.30-14.00 Registration & Lunch
- 14.00-15.30 Introduction Meeting
- 15.30-16.30 Guided tour of CCC, Buddy Meeting
- 16.30-18.00 Pecha Kucha evening
- 18.00-20.00 FreeDimensional workshop:
Safe Havens for Artists
- 20.00-21.30 Dinner
- 21.30 Artistic Programme: Global Container XVI

Friday 15th April

- 10.00-10.30 Introduction to the day
- 10.30-13.30 Workshop: Under the Hood Part A - Disassembling the Engine
- 13.30-15.00 Lunch
- 15.00-18.30 Under the Hood Part B - Polishing the Engines
- 18.30-20.30 Dinner
- 20.30-Late Tartu by night! Visit to Tartu centre for Creative Industries. Party, workshops and TEH DJ:s.





Saturday 16th April

- 11.00-13.00 Feedback and follow-up from Friday
- 13.00-13.30 Meeting with the Deputy Mayor of Tartu
- 13.30-15.00 Lunch

- 15.00-17.30 TEH General Assembly
- 17.30-19.00 Table Tennis Tournament
- 19.00-21.00 Concert: Printsapes 1 & 2
- 20.00-21.30 Dinner
- 21.30-Late CCC House Party and Euro Bar

Sunday 17th April

- 10.00-12.00 Bus journey to Tallinn and Culture Factory Polymer
- 12.30-13.00 Welcome
- 13.00-14.00 Tour of Polymer
- 14.00-15.00 Artistic Programme: Stimulacrum
- 15.00-15.30 Coffee in the garden
- 15.30-17.00 Performance Dinner/Open Gallery/Sauna
- 17.00-19.30 Bus journey to Tartu
- All day: workshops at CCC in Tartu

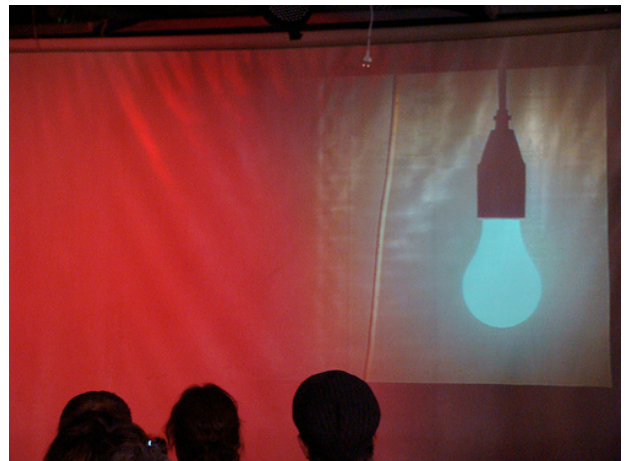
Engine Room Europe

The first meeting of the network project **Engine Room Europe** was held at TEH Meeting 71. Co-organisers met with the project management team to discuss the programme, budget and upcoming events. Engine Room Europe is a three-year project focused on independent cultural workers and their creative processes. The main objective of the project is to increase the capacity and sustainability of independent culture in Europe. The project was presented to Members and Friends during TEH Meeting 71, and officially kicked off on May 1st, 2011.

Pecha Kucha Evening

Instead of the usual TEH project fair Working the Net, TEH Meeting 71 included a **Pecha Kucha** evening, presenting existing and future collaborations and projects within the network. The presentations held were:

- European Voluntary Service (EVS) - Gerard Lohuis
- TEH Leaders Lab - Anna Weitz
- Artists in Residence (AIR) - Katharina Trabert
- Neighbours: TEH Meeting 72 - Eric Chevance
- freeDimensional: Safe Havens for artists - Sidd Joag
- TEH and Sustainability - Camille DUMas
- CHANGING ROOM - Annette Wolfsberger
- ENGINE ROOM EUROPE - Paul Bogen & Sandy Fitzgerald
- TEH Film & Media Network - Jonas Boutani Werner
- ...all exactly 6 minutes and 40 seconds each!



FreeDimensional - Safe Havens



TEH was honoured to offer a workshop on **Creative Safe Havens** by Sidd Joag from freeDimensional. Creative Safe Haven is a model of social practice at the level of art spaces. freeDimensional have employed this model to host over 70 artists from over 30 countries.

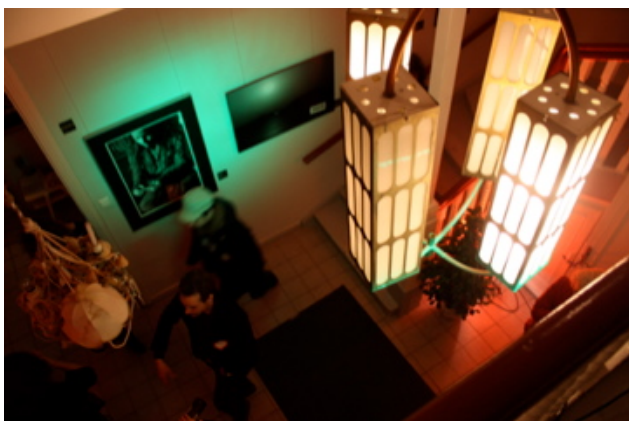
The workshop on Safe Havens or "Critical Hosting" was based around the document 'Art Spaces Hosting Activism' available at http://freedimensional.org/wp-content/uploads/2010/10/fD_Final_6Octt.pdf.

Workshop Day - Under the Hood



The workshop day during TEH Meeting 71 focused on the topic *From personal passions to cultural actions*. The aim of the day was to discuss the future of TEH in terms of the Network Plan and the wishes of the TEH Members.

A full day of group discussions was held. The Friday morning focused on members' individual visions and experiences. In the afternoon there were round-table discussions on topics such as Mobility, Sustainable Strategies, Intercultural Dialogue and Capacity Building. On Saturday morning, the discussion results were presented to the other participants.



The full discussion outcomes and analysis of the results can be found in the document "Tartu Friday Saturday table results" in the appendix of this meeting report.

General Assembly

Decisions made at the TEH General Assembly on Saturday 16th April 2011:

-New Executive Committee

A new Executive Committee for the years 2011–2013 was elected: Torsten Reitler (Moritzbastei), Auro Foxcroft (Village Underground), Dusica Parezanovic (REX), Camille Dumas (Mains D'Oeuvres) and Ada Arduini (Interzona) were new additions. Matti Kortelainen (Mejeriet), Stuba Nikula (Kaaplitehdas) and Erik Backer (Melkweg) were re-elected.

-New Members and Friends

TEH welcomed Bakelit Multi Art Center (Budapest, Hungary), www.bakelit.hu and Izolyatsia (Donetsk, Ukraine), www.izolyatsia.org as new Members. Kunterbunt Cultura Independiente (Spain), www.culturaindependiente.com and Mecklenburg Inspiriert (Germany), www.mecklenburg-inspiriert.com, joined TEH as Friends.



-Accounts of 2010 and Budget for 2011

TEH's annual accounts of 2010 and budget for 2011 were approved.

Voices from TEH Meeting 71

An evaluation of the meeting was filled out by the participants, the results of which will be analysed and used in the planning of future meetings. Here are some of the comments from TEH Meeting 71:

"These kinds of workshops/discussions are very useful for everybody, for better cooperation of members"

"Intensive and hard sometimes but a lot of thoughts and ideas were brought up"

"Very nice to have time for reflecting about such a deep theme, that is so often forgotten in our daily life"

"Loved the manual guide and very attractive design of the gears. Loved the game also!"

"Inspiring, and something to take home to the organisation"

"It is necessary with coffee all the time"

Culture Factory Polymer & Artistic Programme



The artistic programme at CCC featured an evening presented by Art Container, a gallery at Polymer. **Global Container XVI** on Thursday night showed artists from Estonia, USA, Romania and France offering a potpurri of performances, live music, sound and video installations...and a human branding experience.

A concert was performed in the Printing Museum at CCC on Saturday: **Printscapes** by compser Märt-Matis Lill and Paukenfest, using percussion and the printing machines as instruments!

During Sunday, participants in the Tallinn excursion could experience the artistic programme at Culture Factory Polymer.



Participants

Organisation	Firstname	Lastname	Email	Title	Country
A38 Ship	Tamás	Turza	tommy@a38.hu	TEH Member	Hungary
A4 - Associations for Contemporary Culture	Slavo	Krekovic	slavo@34.sk	TEH Member	Slovakia
Arts Printing House	Laura	Gabrielaityte	laura@menuspaustuve.lt	TEH Member	Lithuania
Cultural Centre REX	Dusica	Parezanovic	dusica.parezanovic@fond.b92.net	TEH Member	Serbia
Culture and Art's Project NOASS	Alise	Vetrova	alise@noass.lv	TEH Member	Latvia
Culture and Art's Project NOASS	Zanda	Zilgalve	zanda@noass.lv	TEH Member	Latvia
Culture and Arts Project NOASS	Dzintars	Zilgalvis	dzintars@noass.lv	TEH Member	Latvia
Culturen	Erica	Björck	erica@4e.se	TEH Member	Sweden
Factory of Art	Agata	Etmanowicz	agata@etmanowicz.com	TEH Member	Poland
HUSET	Björn Kromann	Andersen	bjkaster@gmail.com	TEH Member	Denmark
HUSET	Ruth Molgaard	Morell	ruth@huset-aarhus.dk	TEH Member	Denmark
Interzona	Ada	Arduini	ada.arduini@gmail.com	TEH Member	Italy
Interzona	Sara	Fazzini	tyche.destino@gmail.com	TEH Member	Italy
Interzona	Anita	Richelli	verdeanita@gmail.com	TEH Member	Italy
JOHAN Centrum	Petr	Simon	simonp@plzen2015.cz	TEH Member	Czech Republic
Kaapelitehdas	Jutta	Ahtola-Sutinen	jutta.ahtola-sutinen@kaapelitehdas.fi	TEH Member	Finland
Kaapelitehdas	Soile	Kuusela	soile.kuusela@kaapelitehdas.fi	TEH Member	Finland
Kaapelitehdas	Stuba	Nikula	stuba.nikula@kaapelitehdas.fi	TEH Member	Finland
Kaapelitehdas	Teemu	Nurminen	teemu.nurminen@kaapelitehdas.fi	TEH Member	Finland
Kaapelitehdas	Anni	Syrjänen	anni.syrjanen@kaapelitehdas.fi	TEH Member	Finland
Konstepidemin	Johannes	Lundberg	johannes@epidemin.se	TEH Member	Sweden
Korjaamo Culture Factory	Raoul	Grunstein	raoul.grunstein@korjaamo.fi	TEH Member	Finland
Kulturfabrik	René	Penning	rene@kulturfabrik.lu	TEH Member	Luxembourg
Kulturfabrik	Céline	Suel	celine@kulturfabrik.lu	TEH Member	Luxembourg
Kulturzentrum Schlachthof	Gudrun	Goldmann	g.goldmann@schlachthof-bremen.de	TEH Member	Germany
Kulturzentrum Schlachthof	Susanna Dagny	Mohr	medien@schlachthof-bremen.de	TEH Member	Germany
LE TNT	Eric	Chevance	eric.chevance@letnt.com	TEH Member	France

LE TNT	Lucile	Meziat	eric.chevance@letnt.com	TEH Member	France
LE TNT	Jocelyne	Steffann	jocelyne.steffann@letnt.com	TEH Member	France
Mains d'Oeuvres	Angela	Conquet	angela@mainsdoeuvres.org	TEH Member	France
Mains d'Oeuvres	Camille	Dumas	camille@mainsdoeuvres.org	TEH Member	France
Mejeriet	Fredrik	Jönsson	fredrik@kulturmejeriet.se	TEH Member	Sweden
Mejeriet	Matti	Kortelainen	matti@kulturmejeriet.se	TEH Member	Sweden
Melkweg	Erik	Backer	erik@melkweg.nl	TEH Member	Netherlands
Melkweg	Jon	Heemsbergen	jon@melkweg.nl	TEH Member	Netherlands
Melkweg	Cor	Schlösser	cor@melkweg.nl	TEH Member	Netherlands
Melkweg / Engine Room	Annette	Wolfsberger	annette@melkweg.nl	TEH Member	Netherlands
Moritzbastei	Torsten	Reitler	torsten.reitler@moritzbastei.de	TEH Member	Germany
Moritzbastei	Katrin	Rummler	katrin.rummler@moritzbastei.de	TEH Member	Germany
Moritzbastei	Aiva	Yamac	aiva.yamac@moritzbastei.de	TEH Member	Germany
Not Quite	Karl	Hallberg	karl@notquite.se	TEH Member	Sweden
Not Quite	Sara	Vogel-Rödin Loftman	info@notquite.se	TEH Member	Sweden
OZU	Paola	Simoni	paola.simoni@ozu.it	TEH Member	Italy
P60	Arne	de Wit	arne@p60.nl	TEH Member	Netherlands
P60	Gerard	Lohuis	gerard@p60.nl	TEH Member	Netherlands
Pro Rodopi Art Centre	Petar	Todorov	prf@prac.biz	TEH Member	Bulgaria
Proekt_Fabrika	Tatiana	Safonova	safonova_ta@mail.ru	TEH Member	Russian Federation
Röda Sten	Mia	Christersdotter Norman	mia.christersdotter@rodasten.com	TEH Member	Sweden
Röda Sten	Sara	Lorentzon	sara.lorentzon@rodasten.com	TEH Member	Sweden
Stanica	Marek	Adamov	marek@stanica.sk	TEH Member	Slovakia
Stanica	Katarina	Duricova	katka@stanica.sk	TEH Member	Slovakia
Stanica	Peter	Hapco	peter@stanica.sk	TEH Member	Slovakia
Stichting Melkweg	Rick	Stobbe	rick@melkweg.nl	TEH Member	Netherlands
Subtopia	Jonas	Boutani Werner	jonas@subtopia.se	TEH Member	Sweden
Tabacka Kulturfabrik	Lukas	Berberich	lukas@tabacka.sk	TEH Member	Slovakia
Tabacka Kulturfabrik	Robert	Farkas	robo@tabacka.sk	TEH Member	Slovakia
Tabacka Kulturfabrik	Jozef	Hamorsky	jozef@tabacka.sk	TEH Member	Slovakia
Tabacka Kulturfabrik	Peter	Radkoff	peter@tabacka.sk	TEH Member	Slovakia
Tou Scene	Per Arne	Alstad	paa@touscene.com	TEH Member	Norway

Tou Scene	Ole Reidar	Gudmestad	olereidar@touscene.com	TEH Member	Norway
Tou Scene	Katrine	Lilleland	katrine@touscene.com	TEH Member	Norway
ufaFabrik Berlin	Sigrid	Nierner	sigrid.nieme@ufafabrik.de	TEH Member	Germany
Verkatehdas	Olli	Hietajärvi	olli.hietajarvi@verkatehdas.fi	TEH Member	Finland
Village Underground	Auro	Foxcroft	auro@villageunderground.co.uk	TEH Member	United Kingdom
Village Underground	Lennart	Siebert	lennart@villageunderground.de	TEH Member	Germany
WUK	Bettina	Lukitsch	bettina.lukitsch@wuk.at	TEH Member	Austria
WUK	David	Stelzig	david@stelzig.at	TEH Member	Austria
Art-centre _Pushkinskaya-10_	Anastasia	Patsey	art.peterburg@gmail.com	TEH Friend	Russian Federation
ARTfactories/Autre(s)pARTs	Bahija	Kibou	communication@artfactories.net	TEH Friend	France
ARTfactories/Autre(s)pARTs	Dulieu	Quentin	infos@artfactories.net	TEH Friend	France
Creative Center Carnation	Lemmit	Kaplinski	lemmit@nelk.ee	TEH Friend	Estonia
Creative Center Carnation	Madis	Mikkor	madis@nelk.ee	TEH Friend	Estonia
Small Projects	Jet	Pascua	jetpascua@gmail.com	TEH Friend	Norway
Trans Europe Halles	Birgitta	Persson	birgitta@teh.net	TEH Coordination Office	Sweden
Trans Europe Halles	Marian	Söderholm	marian@teh.net	TEH Coordination Office	Sweden
Trans Europe Halles	Anna	Weitz	anna@teh.net	TEH Coordination Office	Sweden
Engine Room Europe	Paul	Bogen	paul.bogen@btinternet.com	TEH ambassador	United Kingdom
Olivearte	Sandy	Fitzgerald	sandyfitzgerald@eircom.net	TEH ambassador	Ireland
Museum of Yugoslav History	Katarina	Zivanovic	42ft13m@gmail.com	TEH ambassador	Serbia
Mecklenburg Inspiriert	Katharina	Trabert	katharina.trabert@gmail.com	TEH Executive Committee	Germany
Bakelit Multi Art Center	Barbara	Denes	barbara.denes@gmail.com	Guest	Hungary
IZOLYATSIA. Platform for Cultural Initiatives.	Victoria	Ivanova	victoria.ivanova@izolyatsia.org	Guest	Ukraine
IZOLYATSIA. Platform for Cultural Initiatives.	Evita	Kuzma	evita.kuzma@izolyatsia.org	Guest	Ukraine
Warsztaty Kultury	Anna	Kominek	a.kominek@warsztatykultury.pl	Guest	Poland
Warsztaty Kultury	Agata	Will	a.will@warsztatykultury.pl	Guest	Poland
Warsztaty Kultury	Agnieszka	Wojciechowska	a.wojciechowska@warsztatykultury.pl	Guest	Poland
	Violetta	Curry	ultravioletspice@yahoo.co.uk	Guest	Spain
	Anaid	Sayrin	asayrin@hotmail.fr	Guest	France



**TEH MEETING 71 - TARTU
FRIDAY ROUND-TABLE RESULTS
&
SATURDAY ACTION PROPOSALS**

FRIDAY MORNING

Table Numbers	Facilitators
Table 1	Katarina Zivanovic
Table 2	Matti Kortelainen
Table 3	Auro Foxcroft
Table 4	Katharina Trabert
Table 5	Mia Christersdotter Norman
Table 6	Violetta Curry
Table 7	Anna Weitz
Table 8	Angela Conquet
Table 9	Marian Soderholm
Table 10	Torsten Reitler

Table 1 – Facilitator Katarina Zivanovic

Present: Anita Richelli (Interzona), Tatiana Safonova (Proekt Fabrika), Anastasia Patsey (Pushkinskaya-10), Johannes Lundberg (Konstepidemin), Arne de Wit (P60), Sara V-R Loftman (Not Quite), Karl Hallberg (Not Quite), Ernest Truly (Polymer).

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

Name	Centre	Main Points
Anita Richelli	Interzona	To do something for the community; feel the work is needed; to help people thinking and solving (even political) situations; being ready to act ... it comes directly from the heart
Tatiana Safonova	Proekt Fabrika	Selfish and practical – confronting conservatism, classic ways of living, poor social life ... interest in new ways of artistic expression in order to develop personally; to widen creativity, vision... to wake people up of her age ... contemporary art as a mean to stay “alive” longer, for people in 30s, to show by example – model of living. Small personal help to artists and cultural centres, sharing (money as well) in ways of involving people in social life through small contributions – policy of small contributions.
Anastasia Patsey	Pushkinskaya-10	Self expression; non-commercial as the added value; to be inside the artistic process.
Johannes Lundberg	Konstepidemin	Was chosen – being an artist... helping people to present art and reach out. To show that there is something else “out there”. Promotion of the contemporary art.
Arne de Wit	P60	Like the people; a lot of creativity; access different audiences, different forms of technology – multi-disciplinarity; working culture.
Sara V-R Loftman	Not Quite	Making a better society; creating a life I would like to live with people that inspire me; that I can contribute to people being inspired. Connected with country side – there is a place for culture there as well.
Karl Hallberg	Not Quite	To be able to develop his personal practice and create an environment where it is easy for people to fulfill their artistic expression.
Ernest Truly	Polymer	Like to facilitate being creative; to create an environment where people make things

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

Name	Centre	Main Points
Anita Richelli	Interzona	Shaping the program towards being connected to the audience and the life of the cultural centre, listening for the needs of the audience. Raising awareness, making the audience more sensitive to new artistic and cultural experiences. Helping in production events and programs. Sharing knowledge and experience internationally and bringing those experiences to the centre.
Tatiana Safonova	Proekt Fabrika	To transfer the message about the work (she is the centre's PR person), to persuade people to come and see at least one work of art believing that people will fall in love and stay connected. To finance and create projects she believes in – even to give money directly ...
Anastasia Patsey	Pushkinskaya-10	Studios for artists for free; to develop equal opportunity models; to look into possibilities of self-financing (through introducing a small entrance fee)
Johannes Lundberg	Konstepidemin	Giving the access to production and promotional resources to more artists, and in a way that benefits the audiences; facilitate grass root initiatives.
Arne de Wit	P60	Sometimes it is “flat entertainment”
Sara V-R Loftman	Not Quite	Creating possibilities for members to earn a living with art through projects; art diffusion; pedagogical projects; creating sustainable models; mapping competences; marketing etc.
Karl Hallberg	Not Quite	Providing services (economical as well); offering contacts; environment; create projects that aim to give income to artists. Feed the artistic environment through making artistic program ... Spreading the information, developing communication tools...
Ernest Truly	Polymer	Connecting people with each other, match – making ... the greatest validation is if it ends up with love

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

Name	Centre	Main Points
Anita Richelli	Interzona	Extend working hours – more intensive program; introduce international volunteer work; developing connections with the community (local and regional); be more visible on-line.
Tatiana Safonova	Proekt Fabrika	To get bigger public visibility; to include volunteers in the work and life of the centre; to develop the contribution scheme (to develop the trust-love relationship).
Anastasia Patsey	Pushkinskaya-10	To be more open to collaboration; to network and

		exchange; to extend facilities; to look into promotional segments of work – to modernize. To get more involved and get a deeper understanding of the work of the centre; to create the art platform for the young artists in the city; to gain international experience.
Johannes Lundberg	Konstepidemin	To become more open and accessible to the public; to build a new venue
Arne de Wit	P60	To grow into an international project – host (Moving buildings); interest in cross-over productions; to get known world wide; more connection to the neighbourhood – not only entertainment but education.
Sara V-R Loftman	Not Quite	To make our space more user-friendly (infrastructural work – heating, accommodation); to use the space more efficiently. Open to the local community but also to be aware of the benefits that visitors bring (money-wise) – balance quantity & quality of the visitors.
Karl Hallberg	Not Quite	The resources to be used more/better for artistic production.
Ernest Truly	Polymer	To tell the story of the experience, to document it and capture the special time in the centre's history. This is a special time for the centre – can't say what it is and what it isn't. Recognising that one is in that moment. To “kill” the centre: institutionalise or physically destroy?

Table 2 – Facilitator Matti Kortelainen

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

- Develop myself
- Self fulfilment
- Feel that I am a good provider
- "Love and hate people" (staff) - Family
- It agrees with my political views
- Social consciousness
- Surprise
- Inside - Growth
- Outside - moving
- Anticipation
- Identify myself, stand behind something
- Something is not logical
- Interaction with society
- Bottom up empowerment
- The audience feel the care, joy and happiness

- Understand myself and find my place in the society
- Impact to people
- Art is the motor in our society
- Art is very important for the society

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

- Explore another economic system
- Two levels - our members and our project has to be in the same level (ideological?)
- Try to not have a hierarchic, we work collectively
- Empowerment
- Develop links between people and international projects
- Influence in political field, try to put people together from university, civil servants
- Let the cultural workers work with freedom, everyone have an input in the projects
- Take some unstructured project/initiative to be structural
- To connect people, try to get people working together

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

- Food cooperative like a consumer cooperative
- More grassroots initiatives (bottom-up) - art centre as a meeting point
- Creation of a community around our art centre
- Radical paradigm shift - in the city- the way how we want to reach our mission
- Develop international collaboration-mobility
- Develop reflection, communication between artists and neighbourhood
- International project with non-European countries
- International exchange - non artistic level
- Mobility

Table 3 – Facilitator Auro Foxcroft

Present: Annette Wolfsberger (Melkweg), Marek Adamov (Stanica), Slavo Krekovic (A4), Jannaka (Polymer), Sara Fazzini (Interzona), Sandra (Polymer), Evita (PFCIU), Laura Gabrielaityte (Arts Printing House), Peter Hapco (Stanica)

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

Because we like it – we want to work with culture. Because we enjoy arts and cultural events and decided that ‘this is what I want to do every day’.

Money – it’s a job, it pays our bills.

Work and Play - it's an opportunity to combine personal interests with ‘work’. This personal motivation benefits both ourselves and our organisation.

Its our hobby – its not our real job, we all volunteer.

If you are an artist – it’s a good compliment to your career. To be part of an artist space you get contacts, opportunities, possibilities for collaborations, curating etc.

It’s a varied job – you have quite an unstructured job, from technical, to finances, from meetings, to producing work. There is a lot of freedom in our work. It’s very sociable too.

Making a change – if you're working in a place with no festivals, no culture, no places to go, it's a contribution to society, making life more interesting, fun. If there is nothing else in your area then it is filling the void. There is a sense that you have to do it.

Working as a Facilitator – artists envisage a different future, but often it needs other people to mediate their ideas into reality – cultural workers as facilitators between artists and audiences. Making something happen for other people, to create the best possibilities for artists' work to grow

50/50 reason behind why I became a cultural manager: by accident or design!

In the beginning - it's for personal reasons, it's your life, dreams... later you become more professional and it's about doing it for other people.

General comments - To work for artists; To be an educator; To be part of something; Because they can't find a better job; It's for people who would like to be an artist but don't have the skills; Because my wife likes me if I programme contemporary dance; Because it makes being a nerd ok.

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

I work on international collaborations, festivals and tours – I'm always free to propose new ideas.

I bring an international focus to the foundation – my job involves communications, management, administration and support for implementing ideas.

We are volunteers so its about trying to open the venue every weekend – for concerts of both international and local bands. Building relationships with other venues in the area – collaborations, partnerships. All operations of the venue are run by volunteers

I help artists through renting studios - I try to build a strong community within Polymer, bringing them together to collaborate on projects, festivals etc. We also try to create a common platform to engage with others outside polymer, workshops, projects, programmes...

We run events – music, film screenings, exhibitions, both for artists and the public. We are trying to get local and international artists to collaborate. I'm a programmer, but I'm doing many things that are not my job, mixing many jobs.

I'm a producer for various organisations - I'm also a project manager. I run a festival, including the fundraising, programming, management, finances. But I prefer the producing and communicating – the translator between the specialists.

Our's is wide ranging cultural centre - we used to do a bit of everything but now its becoming more defined. I personally do PR, media, music programming and sound/technical, I do the programming and marketing in the day and the technical stuff in the evening. We do about 3 events a week so its nice to mix the two areas of my job.

A show of hands:

All of us consider ourselves to have a management component in our job

6/8 feel that some of what they do at work is in some way artistic

All feel that we have something creative in our job

5/8 feel that we have too much administration in our job

3/8 would like our jobs to be more artistic

5/8 of us are satisfied with our work

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

Polymer

- To become agents to export Estonian art outside of the country
- Personally, to curate Estonian art in Europe and beyond
- To become a meeting point for local, foreign and trans-national artists – for spontaneous collaborations

PCIU

- To fill the vacuum, locally, in the cultural field
- To act on an international level to give local artists an opportunity to work with foreign artists
- To become a meeting point where ideas are generated – through residencies, projects, partnerships

Arts Printing House

- To finish the building (interior) and get to a full staff
- To get private funding – from private business, individuals etc
- More international collaboration projects – exchanges, residencies
- To give a wider education for Lithuanian artists by sending them abroad to participate in projects

Stanica

- To build and open a new venue from shipping containers – gallery, children’s workshops
- To become more economically independent from grant funding
- To reconstruct our new building in town as a kunst halle

Village Underground

- To change and increase the programming, a new direction looking towards commissioning and producing our own work
- To develop the social programmes for young people and creative productions
- To start our new projects/centres in Berlin and Lisbon

Melkweg

- To raise the profile of Melkweg's non music programming
- To help increase the margin for artistic risk
- To become as a resource, to use the capacity and knowledge and to share it. Mentoring, workshops, academy, professional development, capacity building...

A4

- To stabilize the situation with the space – it belongs to the state and we want a long contract with a clear mandate to operate it as a cultural space. Or to find another space
- To influence cultural policy on a city and regional level, so they begin to support and fund cultural activity
- To involve more creative people in the programming and running of the space, to develop our other initiatives

Interzona

- To have a fixed team on the payroll, not all volunteers
- To involve young people in Interzona – a new generation with new ideas and new power, new stimulation, new input
- More non music programming – a new place to run smaller arts events
- To find new input from outside through international collaboration, bringing new spirit, some competition, a new drive

Almost everyone talked about their aspirations for international aspects. That’s why we’re here!

Table 4 – Facilitator Katharina Trabert

Participants: Sigrd Niemer (Ufa Fabrik), Gerald Lohuis (P 60), Julia Heikiki (Tartu), Lucy Meziat (TNT), Eric Chevance (TNT), Zintarts Zilgalve (NOASS), Alise Vetrova, (NOASS), Aiva Yamac (Moritzbastei)

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

- It's not about passions, its about convictions, political convictions.
- The social dimension is the aim, art and culture is the means to this.
- It's about passion and confidence to work with people from different backgrounds and ages together in the field of culture.
- In restrictive political contexts art and culture become a means of expressing and living freedom.
- We are not doing the work only for the money, and we do it sometimes in difficult conditions.
- Artistic perception and expression of the world transfers through art a different understanding of the world to non-artists.
- Being the mediator for the art that I am passionate about and that I am convinced about.
- Currently I am missing the motivation in my work because I lost the meaning of it. It's too commercial.
- I'm interested in communication and interaction and in arts and culture there is a lot of potential for this.
- Art and culture gives me freedom and possibilities for personal expression.
- Every 5 or 6 years I check on myself: is this still what I believe in and what I want to do?
- My passion is to help others and by doing this I grow personally in many ways.
- I love to make things possible for others, i.e. support artists, but also audiences.
- I need to be able to influence and give a direction to the work that I do.
- It's all about a process that changes at different stages in life.
- I love to enable/empower others to do what they are passionate about.
- With my work I can stay outside the mainstream. I can contribute to diversity and variety of expressions.
- I don't follow only the main roads.

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

- I created an independent space in which to do the things that I believe in, myself and with others.
- To work towards independence we have to create other money making activities and/or businesses.
- How things are implemented into actions is the most important thing, otherwise they remain in my head and are of no use.
- When my personal motivation is to work towards a better society, then I must start with my staff and my immediate social relationships.
- In working with artists, its important to create added value for all involved stakeholders: the artist, our staff, the community.
- In order to create this added value, we imagine for each project the ideal conditions, and the artist has to enter in this dialogue and confront himself/herself with what it means to come to our centre.
- The relations in the team are very important and need to be cared for.
- It is important to create the right balance between the collective conscience of the project and the personal needs and opportunities of each staff member.
- We must build a team that works together for one project, even though everybody has different responsibilities. Everybody should work in what they are best at.
- Define shared aims and shared responsibilities.
- We hire "mystery guests" who come to our centre with a neutral critical view to observe the dynamics in our centre.
- We create opportunities of exploration, experimentation and learning for young people to

guarantee that there will be a next generation that might leave to create a new project or stay to develop our project.

- We risk to be so overexcited that we don't take the time to really think about our steps of action.
- I create working conditions, spaces and opportunities for the people in our centre that they would not find elsewhere.
- I work on communication at all levels, in all dimensions, formally and non formally.
- There are activities we don't like but have to do in order to maintain our finances.
- Everybody working with us must be highly committed and aware of the responsibility for the project.
- I made a mediator on coach training in order to work better with my fields of interest (communication and interaction).
- I listen to my staff in order to contribute to a balance within the network of relationships amongst the staff.
- I have to stay in a bird view and not get sucked in too much into the small problems and conflictual dynamics going on.
- How to guarantee sustainability for the work I do? That's the question. The effort is always to transmit the experience to the next generation.
- In my work I listen, I mediate, I negotiate and I network.
- We try to create a holistic view, contextualising every project.
- I try every day to do my job as best as possible. It is a service job, so I must stay flexible.
- Transparency is the most important thing.

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

- New collaboration challenges, because it is challenges that keep the centre and its people alive and awake.
- If an independent centre doesn't move, develop, confront new challenges, it dies. Therefore we have to continuously rethink and renew our activity.
- Our vision for the 3 next years is to go international and in doing so increase our opportunities.
- Stay updated.
- To secure the centre's stability by creating a new economic model.
- To build a secure structure for the project.
- To contribute to building a vision for the future among young people living in the area.
- To think about the passage of leadership for the centre's sustainability.
- To work for the centre's sustainability: the premises, the passage to the next generation.
- To work less.
- There is a big gap between my own and my centre's vision. To try and fix this.
- To create more awareness for the importance and relevance of independent culture centres among the citizens and the authorities - but also amongst the cultural workers themselves.
- To create sustainable support systems for the artists we are working with.
- NOASS will hold one of the best TEH meetings ever and provide the city of Riga in 2014 with one of the best culture events they have ever seen.

Table 5 – Facilitator Mia Christersdotter Norman

Present: Anna Kominek (Warsztaty Kultury), Camille Dumas (MDO), Sara Lorentzon (Röda Sten), Erica Bjorck (Culturen), Agnieszka Wojciechowska (Warsztaty Kultury), Agata Will (Warsztaty Kultury), Katrin Rummler (Moritzbastei), Celine Suel (Kulturfabrik)

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

Personal motivations

- In the beginning I was looking for a job
- Meeting different people, worlds, societies
- Interesting and diverse work and personal feedback
- I'm in love with theatre
- Action, doing, changing
- The atmosphere
- To work with creative people
- To meet people
- New challenges
- Doing new things
- Satisfaction
- Practical things / action

Art and venue related motivation

- To give the possibilities
- Opening minds
- Share creativity - reactivate
- Culture can reveal who we are
- The experience when you have a new experience of art
- Re-appropriate our feelings through art
- Preparing the whole meeting with art from the beginning
- Building the structure for culture as a changing force in society

Society related motivation

- Share with children / begin with the young
- Translation between art / audience / motivate people
- The moderator between the audience and art
- I like to work over borders
- The changing of attitudes
- Create a new vision of the world
- Changing worlds
- Facilitating the arena

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

General how?

- Listen to the people, artists, staff, neighbours
- Be flexible / ready to change
- Experiment
- Give autonomy to people / non hierarchy
- Make people participate
- Work collectively
- Find new ways of communication art / experimental way of communication /finding new language
- Explain culture and show it's not difficult and hierarchical

- Re-appropriate culture / talk about culture / inform politicians
- Invite people / politicians to experience art / culture
- Be open / and to be passionate / and to be professional and patient
- To find time
- Encourage people to have an open mind – they don't need to know everything beforehand – everyone is right – nothing is “wrong”
- Connect different events (play, wine-drinking, education)
- Reactivate
- Be open and invite people to our building
- Open the space for the society
- Come to people
- Getting out to people
- Interact with the audience
- Art as tool for talking about difficult things
- Meeting people in public space
- Be visible in the public
-

Practical examples

How to work with volunteers

Process / workshops

- Giving tools to people through workshops for cultural projects
- Connecting people in different arenas (other fields like human rights)
- Try to give time for questions etc
- Try to explain the context of the centre

Lodz, Poland (training of volunteers and trainers through ERE)

How to make culture accessible

- Inviting audiences to eat soup during readings
- The mayor reads every year

Art education

- Make the educational program more a part of the curatorial process of the exhibitions
- See the different target groups
- Discussion based talks / discussion guides / the guided tours as discussions with the audience
- Explain the strategies of contemporary art
- Exploration tours
- The audience can try themselves both strategy and materials in workshops
- Programme with lecturers from other parts of society (NGO's, doctors, politicians...)
- Long term processes
- But also short introductions to art
- Educational - new working methods
- Generations mix
- Different art mixes
- Recognition of fears

Administrative examples

- As an administrative worker I can offer good working conditions to artistic people, so they can do their job without worries for finances, administrations etc
- To listen is important
- Networking in the city (meeting every week with other cultural centres)
- Network to share knowledge and resources / common interests
- Cooperation with people

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

Warsztaty Kultury

- find profile / line for the venue in the city
- refresh the building
- people friendly place
- meeting point / to exchange ideas / spend time
- nice atmosphere
- incubator for artists entrepreneurial / give them the place
- incubator for managers / introductions / skills
- incubator for volunteers
- create a real team
- same aims / define common vision and mission

Moritzbastei

- stay the most important place in the city
- reach many groups / scenes
- more platform of new ideas
- keep the autonomy in economy
- keep the balance between art and business
- motivation of staff / find ways of working / improving working conditions

MDO

- recognition of a independent culture
- base and part of development of the city
- include artistic process in formal education
- natural cross activities between different sectors / people
- create local money / local currency
- define sustainable strategy / to sustain / keep human resources and relationships

Kulturfabrik

- find our own way
- everywhere is competition / define common vision
- develop cross over activities
- find common language culture
- to host EVS volunteers
- to have street workers to involve people in culture (mediators)

(There is a good example in a centre in Switzerland L'Usine)

Culturen

- I like the centre with no need of ambassadors / the centre should be recognised /understood
- find ways of communicate the culture and centre / that we don't need to explain

Röda Sten

- long term finances
- rebuild / clean / fix
- more competence / do more
- think outside the box / more audience
- same vision of the house
- art out / the place in

- Establish a more stable and reasonable situation
- developing the direction /content towards even more aktuell and society related direction
- more challenging and experimental productions
- more time to make qualitative and anchored content and projects
- follow up / what happens after the production

Table 6 – Facilitator Violetta Curry

Participants: Anni Syrjänen (Cable Factory), Jutta Ahtola-Sutinen (Cable Factory), Olli Hietajarvi (Verkatehdas), Jet Pascua (Small Projects), Teemu Nurminen (Cable Factory), Jozef (Tabacka), Jocelyn (TNT)

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

- Art is a means to change society and for inspiring; create new way of thinking and uplifting others.
- To do something for people; to see people smile when they see art because artists show their feelings through art.
- Sharing culture with others as a universal language that acts as a vehicle through which people can communicate but not necessarily through words.
- Being a delivery guide for culture – the Pizzaman of culture!
- Interested in being a supporting platform for helping artists to get things done things.
- Likes the mixture of culture – high culture and grass roots together; likes the certain level of chaos that that itself generates. She’s able to make her own order within that chaos.

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

- No time for what they originally had wanted to do.
- A need to prioritize; no time for looking at the creative side.
- It’s frustrating; it eats our motivation. However, if I still didn’t feel motivated, I wouldn’t continue in the job.
- Have realistic expectations so already knew what was ahead.
- Found a solution – established his own company to do what he wants to do. Although he feels that he should be able to develop this in the job he has.
- We do a lot of things that we don’t want to do, but it has to be done in order to get the work done.
- We experience conflict due to the various tasks that we have to carry out but I always feel motivated because I have a real passion for art without which, I don’t think I would stay in my job. At least we have team spirit.
- I’m a one-man organization, and on top of it, I have to keep up my practice as an artist. I ask artists to share spaces or I borrow spaces to do things in them. I would like to have some support staff.
- There is an element of reorganizing tasks and time in order to have extra time for the creative bits.
- Sometimes we’re not serving our own interests but those of others and that’s ok as well.

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

- Encourage artists to network more with each other (tenants from Cable Factory) so that they won't depend so much on the Cable Factory staff.
- Be happier and make better art.
- Become more proactive in my job and not so reactive even though there's not a lot of time to think about the future – there's too much day to day.
- Not have to divide myself between two centers!
- Expose the locals to the issues that I share with a lot of artists. Just to keep the space up and running after my initial government grant finishes.
- To make the project important enough for the community to realise that it is needed.
- Teach people how to use culture and NOT use the American dream, but their own cultural dream.
- In transition, so have to imagine new ways of functioning in the new project. Have to find new means of funding – private or sponsoring.
- Have to develop own resources, our work with partners and sharing artistic costs of contracts.
- Renting the university theatre space; we have already started this and we want to further develop this.
- Develop our work with neighbors, involving them artistic projects.
- Broaden diversity of cultural happenings in the center, become more international.
- Have more of an international flavour in our office.

Table 7 – Facilitator Anna Weitz

Participants: Petar Todorov (PRAC), Jon Heemsbergen (Melkweg), Per Arne Alstad (Tou Scene), Katrine Lilleland (Tou Scene), Barbara Denes (Bakelit), Ole Reitar Gutmestad (Tou Scene).

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

BACKGROUND

- Many of the participants in this group described a big interest in music and arts since their childhood, but the majority don't come from "artist families"
- Several of them also mentioned the word "coincidence" when they told about their way to become cultural workers (which they later have realised it wasn't). "The way is forming while you're walking it"

PERSONAL NEED/PASSION

- I wanted to create an ideal platform/place for independent production. This gives me freedom to do what I want
- I produce myself because there is nobody that can do it better
- My job fits with my personal profile (proofed by a personal test!)
- I do stuff I like and think I'm important
- I like the feeling of creating something together
- I like different kinds of art and people, and my workplace has that
- I like that the rules are not so strict at our centre. It's freedom. We can do things and take responsibility for people around us
- It's so nice to have people coming from different countries to get new influences in our city that is "inside the box"
- It gives energy to work at our centre
- I'm a musician and to create something for the audience is really my passion

- I like to create in general (electronics or music)
- My drive is to always try to reach a better standard, to develop and improve stuff
- It's good to have a place to bring it back to after I've been touring etc, you pick up things and can bring it to more people
- Our centre is the only place I wanted to work at in my city at because the city is so conservative

WE WANT TO MAKE A DIFFERENCE/BUILD COMMUNITY

- When I was younger attending artistic events helped me survive, now I want to give this back to others
- I really believe that art can help people
- I grew up in artistic surrounding and during my studies I realized I wanted to support people that work artistically, and I've realized that this can only be done through the independent sector
- It is very important to work in a non-profit place, where the work we do is for the whole community (not a commercial company). To build community. (everyone emphasized this!)
- I don't like to work for something that makes money on my knowledge, and because of that it's important to work in the non-profit sector
- I don't believe in the capitalist system and try to work on a deeper level with other values, which make people richer as persons and not in their pockets
- I got the opportunity to implement the ideas/systems I believe in at the centre I work
- I live in the richest country in the world but not the richest in culture. The city is investing in monuments but not doing anything for the production of culture and I have a passion about culture and I'm angry about the situation and want to do something about it
- I think our centre is really doing a different, otherwise it would be a poorer city
- To give people culture is like giving them balsam for soul and brain instead of pills

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

- I try to make a balanced programme every month (something for everybody)
- I welcome people when they want to do things and use our space, often through collaboration (they can use the space and will give us a concert)
- We actively look for people with different backgrounds and nationalities, and collaborate with other organisations to succeed in this
- We try to feed new generations through the family projects
- I try to provide the best environment for the artist that I book so they can perform at their best, and also want to come back
- I try to get every detail as good as possible to raise the quality
- I'm currently doing administrative work, but I use my energy to facilitate for my colleagues to use their passions
- I try to find solutions and I have a big network to be able to do so
- I try to create a good atmosphere for the teamwork
- I changed and updated the communication material and image of our centre so that it would fit the strategy I was implementing
- I made our centre start participating in tenders for international projects
- I connected our centre with new partner organisations for a big international project at my centre
- I implemented and manage an internship programme at our centre
- I make stuff happen, as a young person in a big and solid organisation I keep the energy level high and try to spark action in the centre
- Over the years I've tried to introduce the awareness of marketing and "audience based view" at all levels in the organization
- I'm involved in networks of marketing people on national level and this allows me to be on the

- frontline in the field, and together we strengthen the collective
- We are a big player we think networking with organisations of different size is very beneficial in long term, both for ourselves as well as for the collective
- I created a structure where I can realize my dreams
- I made my passion into my profession
- I escaped the city and moved to a rural area where I was free to do whatever I want. I created my territory
- I focus on my passion and creativity, my positive side
- I always try to surprise people
- In every new project I have at least one new person, to force myself to redefine things
- I try to improve functions and communication to facilitate the emergence of new projects and collaborations
- I try to follow new developments in the field I work and test new ways of doing things
- I'm self-critical and always try to deliver things of good quality.

Interesting general comment: It's difficult to see and answer this question about your own work. It's easier to see how other people use their passion in their work.

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

TOU SCENE

- We have a 10-year vision! The potential of our centre is huge and we are growing
- The vision is to become an organisation that does everything from the idea to the project
- We want to expand both in size, programming and production
- We will construct new studios and facilities
- We expand our AIR programme and would like to use TEH for that
- ERE has a big potential for us and hope to start using the programme this year
- I would like Tou Scene to become a birthplace of collaborations with different art forms and music genres
- We would like to be more professional (having more staff, being able to focus)

MELKWEG

- After a period of physical expansion we now want to use all available space in the best possible way, especially the new theatre
- We need to change our organisation's structure and professionalise
- ERE will strengthen our international profile
- We want to be a key player in the independent cultural sector.
- As the biggest organisation in TEH we sometimes say "Don't ask what the international community can do for you but what you can do for the international community"

PRAC

- I would like to establish a system for touring performing arts at TEH centres
- I want to reconstruct our own centre's facilities so that can be a stable place to work in
- I want to be healthy

BAKELIT

We want to:

- Develop our brand and raise the awareness of the centre so that more companies/people would like to use our facilities and to strengthen the audiences commitment to the centre
- Introduce an AIR programme, would like to collaborate inside THE
- Introduce sustainable strategies

- Maybe create a library of artistic work
- Develop the café to a restaurant
- We like the idea of a touring system inside TEH!

Table 8 – Facilitator Angela Conquet

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

We believe in:

- Stirring people’s curiosity through art and culture and bringing them not to be afraid of the 'Other'
- Belief that we can change something – a world/oasis around
- Trigger strong connections with the community
- Support informal groups of people who want to change something.
- Get people involved into art and make them believe in their own creativity and instigate creative thinking, develop tolerance
- Art and culture give opportunity for dialogue, a way of finding a common language
- Art can teach skills with social issues
- Art should be part of our society just as finance ...

Working in culture because:

- Passion for change and creation
- Working in a nice, changing, open environment
- Turn hobby into a professional job
- Curiosity of meeting people – hearing ideas and turn them into projects
- Environments where one can evolve
- Creativity in organising art products
- Teach people to be curious at a very early age through art education
- Media impact to get attention of local authorities
- Daily fight since culture and art is not important in nowadays society, people can’t see it as facilitators
- We are the last chance to “save” people who drop out from school, unwaged etc. by using culture – bring them to have the right place in the society
- People think things must be easy, fun – understanding art requires effort and it is our job to do it

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

TEAM LEADERSHIP

- Never take anything for granted, QUESTION yourself about the approach, always try to see if there are other ways (not necessarily better but different) = creative process
- Always QUESTION WAYS OF WORKING
- QUESTION the projects once they are finished– assessment debrief before moving on to the next project
- Try before giving THE solution
- Take the right decision at the right time even if it can be tough
- Educate the staff to work with sensitive issues
- Invest in people who want to learn something
- Important to work on the atmosphere in the team (create friendly spaces especially because we

- all spend much time at work)
- Keep the team connected
- Lead through discussion, force to think creatively, involve every one in the team (sense of belonging to a community)
- Developing new ideas is not everything in daily work is about passion (sustainability issues, projects for the unwaged)
- Don't try to do everything yourself

APPROACH OF USERS

- Mutual trust in the relationship with the audience through constant contact, talks etc.
- Everyone should be a host – invite people in and put them together
- Live support and space
- Important that the people working in a place (a community in itself) can place themselves at a visitor's place – make sure everyone knows the vision of the bigger project
- Give equal facilities to all people coming to the venue (daily users) through wide communication, ask them how they want to involve
- Asking the users where the venue should go next - give a sense of responsibility as what the venue does is precisely for them

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

- After a long phase of expansion, borders have been reached – now, important to consolidate, concentrate on QUALITY and MEANING, raise the quality of the content of the daily work
- Respect INTERNALLY the people doing the artistic content and make sure they do not operate one next to each other - make it a task to work together in a multidisciplinary task approach – this can bring the community feeling
- Overlapping more audiences - encourage the audience of one art form to discover a different art form => make better plans for achieving this (in terms of communication, programming)
- Work with schools – try to have an impact on arts education at a very early age
- Work more with intercultural dialogue
- Make more multidisciplinary programmes (for professionals and non-professionals)
- Make the organisation stronger and become even more independent
- Invest more into social media – render it more appealing to everyone
- Develop more the vision and the mission
- Invest more in the sustainability aspects
- Get the audience more involved in social projects
- Put people more into contact for helping in the development of their project, act as an incubator!!
- Clarify the mission of the venue
- Make a festival every two years with all the art departments in the venue, so it can become one project for one venue
- Work more internationally
- Multiply financial resources

Table 9 – Facilitator Marian Söderholm

Fredrik Jönsson (Mejeriet), Gudrun Goldmann (Kulturzentrum Schlachthof), Ada Arduini (Interzona), Krista, Cor Schlösser (Melkweg)

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

- Keeping together and surviving. Someone has to manage the togetherness.
- My home town is not too rich in cultural events. I started in this sector because I wanted to support the "low" culture initiatives.
- I like to make things happen.
- I work alone a lot, and working in this way helps me share and adapt with others.
- I wish I could say I was passionate, but I just ended up here. It's more like, why did I stay?
- I like working in groups, relating and talking to other people.
- There is an openness about my job. A lot of personal freedom.
- I've given up thinking "why, it's more about "how".
- The content is more important than being economical successful.
- My centre has a political importance in the city. That is important to us.
- The goal is always far away, which keeps me struggling and awake.
- I wanted to be a theatre actor. That's how I ended up in an arts management position, rather than in a bar.
- It makes me angry that there is so little money in what we do, when others earn a lot doing similar things.
- I didn't want to decide definitely what else to do, so I ended up here.
- Doing the same thing every day makes me nervous and frightened. I take different stairs every day just to vary my day.
- Feeling I am part of something that has value other than monetary value.
- I feel committed to the people I work with. We have a "pact" among us volunteers, that we have a respect for each others' time and sacrifice. This attitude is precious, also to our audiences.
- The job must be a balance between rewarding and useful.

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

- The passion doesn't always come through to the end product
- I established a centre and made it work! Every day I do the same, but on a smaller scale. That's how my passion is translated
- I have a child at home, so my passion for kids is growing. Therefore, I bring more things for children into my centre
- Having an idea and seeing it come alive so quickly is rewarding
- What keeps us going is putting into practice what we think makes the world a bit better
- I try to say "yes" as often as possible
- The environment and feeling of collaboration is important. Everybody must feel informed and involved, to be a part of the clockwork. You have to transmit your passion to each other, to spend a lot of energy but it's worth it
- I try to think of how to solve an issue, rather than how it is an obstacle
- If you are committed and motivated, you work very hard. Making people feel like a team is also very important, like a flat organisation but with personal responsibilities
- What we do doesn't have a fixed format, but we need to reach a certain level of quality
- When I started I was very passionate, I wanted to create something fast, but nothing really worked. Everybody had different ideas and I thought I would give up. But I have found a way how to communicate with everybody, so we can manage in peace
- We are very attached to the place where we worked. This has kept us together and helped us overcome problems

- It is like a family – we love each other but we argue all the time. There is an order, a father, a mother and children. You have to organise the functions and make everybody happy. This is a difficult process
- Change is important to keep the organisation alive. That is one of the answers to "how?" You have to be patient, which I am not
- We never stop improving!
- There is also a question of how is your passion *not* translated in your work. You have to wait for the "fathers" and "mothers" to retire
- I don't believe in consensus. Many people don't like change, but things must change in a democratic way. You have to take risks, and if you fail you have to go. It's a bigger risk to not do anything at all
- We had a theme issue on Failure. This got many responses and good feedback.
- Learning through failing
- Most places that close down have only one or two people doing everything
- I can't realise my passion by myself, I need other people with other passions
- Sometimes you have to be negative, but creatively negative. There is a period when you have to publicly cry – a yearly crying time!

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

- I don't see how the core events of the centres feed into the core activities of the network. TEH is different from the content of the members
- Our future is very much connected to the rent contract. It also includes connecting and involving the young artists more
- We have to make a 4-year plan with a new broader programme and improve the infrastructure of the building. This is a job for my successor!
- Our vision is shifting from volunteer-based to paid staff. A professional structure but with personal involvement
- We have started tackling our difficult interpersonal relationships among the permanent staff with an external supervisor. We have seen results from this and I hope this will develop more. My wish was, "Could we please listen to each other and not judge by the first sentence?" I would like to be more open for directions which we are not sure where they are going
- Our organisation has been the same for a long time, but the world around has changed so we are re-structuring our organisation at the moment. In a couple of years I hope we will have a better, stronger platform. Then maybe we could answer questions 1 and 2 easier! We have not really developed in the last 5-10 years
- We want to double! Double the number of artists living in the city. We are making a new institution, with both "high" and underground culture. We are still activists, but ready to play another role and have another audience. Our NGO has just signed a contract for a historical building for 30 years! You have to repeat your idea until other people think it is their own idea. We have to create a flagship initiative to convince the politicians it is possible
- People who manage culture in my city are bureaucrats, not people of culture. They only want activities that attract a lot of people. We need to start from the basis and explain our importance to them
- What we should achieve is to learn to talk to politicians, which we have avoided until now. You have to get your hands dirty, become useful in a political way. We represent a large part of their voters
- The smaller the city, the more power you have!

Table 10 – Facilitator Torsten Reitler

Present: Paola Simoni (OZU), Lukas Berberich (Tabckas), Petr Simon (JOHAN Centrum), Jonas Boutani Werner (Subtopia), Katarina Duricova (Stanica)

QUESTION 1 - WHY?

From personal passions to cultural actions. What motivates you and your commitment as a cultural worker?

- Bringing culture /art to the people
- Bringing people to culture / art
- Be in contact / in touch with art and culture
- Working at an open space with open atmosphere
- Mixing knowledge from different fields and building something new
- Working in a team, sharing experiences
- Expressing yourself in your work
- Live out creativity
- Having a wider view on the own wor
- Colourful work
- Encouraging Artists and cultural workers
- Being responsible, concious
- To like what you do
- To do reasonable work for somebody
- Making something grow
- To break up conservatism in culture
- To bring up synergies between different parts of cultural, social and economical projects
- Working flexible
- Being a part of cultural production without being an artist

QUESTION 2 - HOW?

How is this passion and commitment translated into practice at your cultural centre or through your projects?

- Creating a place/a centre / an enviroment where our passions can be realised
- Mixing social work, research, education, business and culture
- Making the centre a part of the social life of the community
- Bringing the (cultural) world into our centres and communities
- Making our centers / projects a place / space where we / our audiences / communities can experience and interact with the world
- Creating a link between local and global
- Using the creativity of artists and projects outside
- Creating connections
- Balancing cultural passion and professional work
- Combining work with normal life
- Offers / Opportunities for different social groups

QUESTION 3 - WHAT?

Translating your passion and projects into a vision for the future: what do you and your centre want to achieve over the next 3 years?

- Sustainability – structure and professionalize work
- Increasing the space, the staff and the motivation

- Creating international collaborations/ building an international network
- Involving new business partners
- Keeping the specialty of the place we work and live in
- Connect to the local community
- Increasing the financial independency / economic stability
- Searching for new Inputs
- Creating new work models, working with (European) volunteers

FRIDAY AFTERNOON

1. Sustainable Strategies – Facilitator Marian Soderholm

- Ecology: a holistic approach
- Sustainable strategies – what does it mean, what are the possibilities?
- ufaFabrik: 2 seminars, one in autumn 2012 and one in 2013. Come and work and discuss for one week. Physical work, eg. straw bale community house in the intercultural garden. Also a theoretical part, study visits etc.
- Stanica: multidisciplinary workshop, 20 people for 1-2 weeks. Architects, designers, cultural workers. Workshops can also move to other countries. Result? A manual, a building, something physical. Public space. Using our own resources. "If you need a building, then build one!"
- **Why did everyone come to this table? What are your needs/wishes?**
Violetta Curry: Intends to build a holistic centre in Barcelona, a round straw bale building. Centre for women to work mind-body-spirit. Work with sound in a light, circular structure. "Round Sound House". Needs: land, technical know-how, acoustics, architect. Sigi has good contacts! Vocational school in Galicia who study this.

Evita Kuzma (IZOLYATSIA. Platform for Cultural Initiatives): No specific project. Regional issues in industrial area. Lack of knowledge in the society. "Cleaning Saturdays" tradition. Izolyatsia are inviting people to come and clean up using ecological methods. Needs: educational programme, social projects to get involved in the community, hear and learn from others, good examples to implement at home.

Paola Simoni (OZU): OZU is in the countryside, but wasting energy and money through old building and facilities. Needs: expertise, ways to change with limited economic resources. First steps.

René Penning (Kulturfabrik): After the workshop in Paris, we put ideas into action. Social networks instead of printed flyers, target audiences through newsletter. Less paper. Re-usable cups, "cup concept". No more Coca-Cola in PET bottles! Organic drinks and wine are selling very well. Say no to advertising papers. Organic cleaning products, t-shirts. Also about economic and social aspects. Social – involving audiences and staff.

Ole Reidar (Tou Scene): Tou Scene is a big building. Central staircase, bad isolation in cold climate. Only heat for a few hours at a time. Single-layer windows. Owned by municipality. Good recycling system. Needs: permanent heating situation to reduce energy consumption. Same as OZU. Use black water tanks on the roof to heat? Can't do so much ourselves, need skilled workers. Could use TEH a lot more to export and import from each other, eg examples of sustainable marketing.

Green networking? Use the heat from the computer servers to heat the space? Synergies of energy-using.

Sara Fazzini (Interzona): Economic sustainability is most important, we are all volunteers. We would like to both pay people and make activities. We recycle rubbish and re-use materials. Try to involve new people. Our work with this is not so transparent right now. Needs: other experiences from centres. Our indoor space is too big, maybe we could divide it. Share results and work together.

Jet Pascua (Small Projects): Run project alone. Political art work about immigration, violence etc to challenge established ideas. The building is not well-insulated. Gallery, artistic space. Only turn on electricity when someone is there. Try to re-use cups etc. Needs: ideas from others, wants to run a more sustainable cultural space. I would like my own space and not rent.

Sara V: Problem with heating. We have built on passion, not on long-term solutions. The long winters cost money. We have contact with university master students on environment and energy doing free work on our building. Great tip for others! We have local products in the café. Architect working on ecological issues. We have cut down on flyers. We are getting a bakery and re-use heat. Needs: more members using workshops (where their clay does not freeze), insulation, factual reports to show the landlords, negotiate to include heating in rent, keep local advertising in local newspaper. We do work with this but we don't have a strategy. Use TEH for support in making and keeping a strategy. Help from colleagues and friends!

PROPOSALS:

- **Charter? A big aim.**
Do all staff in the centres agree or follow this idea? Some are traditional and these ideas are new. One person in Stanica is very interested in ecology. Did some propaganda about being green. Nobody listens any more because he is too strict: **"You must recycle every napkin or else you will die in hell"**. Other staff made a new strategy. Stanica is connected on public lighting (not very legal). We pay famous artists less, and non-famous ones more.

- **What possibilities you see in TEH to develop these ideas?**
 - A charter or manual
 - Green logo
 - We will not destroy the planet with culture
 - To have a clear understanding about what is sustainable, what the consequences of our work is
 - Hire some expert to develop a manual and see what I can do in my centre from there
 - Cooperation with universities – studies on best practice
 - Professional tips about sound, light, stage, energy, other areas
 - TEH Meeting about solutions, like the one at ufa in 2004
 - Share knowledge
 - Database or system, upload reports and models about technical know-how
 - List of experts on eg. solar panels, engineers, what is happening at other centres
 - Move productions within the network

2. Mobility – Facilitator Katarina Zivanovic

Startup list:

1. Staff Exchange
2. European Voluntary Service
3. 220 Volt!

Started with Engine Room Europe projects that relate to mobility.

1. Staff Exchange

- Deadlines:
 - Roll-in process
 - Two deadlines per year
- Contact person: each centre appoints a contact person, who doesn't have to be a delegate
- Each hosting centre appoints 1 social and 1 work host
- Finances:
 - flight, accommodation, per diems are covered
 - no fee for the 'exchange'
 - additional costs for the hosting centre – if that could be incorporated in the cost list
- Decision procedure:
 - pre-selection in the centre
 - matchmaking in the SE "office"
- No limits in number of participants per centre
- It should be open for the Network friends. But give priority for the members
- To distribute it during 2 years
- To clarify if there are any geo-political constrains.

2. European Voluntary Service

We just exchanged experiences

Other ideas

- visits related to consultancy between member centres
- to do more of professional development through mobility programs
- group visits between centres
- thematic and problem based visits / exchanges
- encourage mini meetings alongside other events or programs TEH staff or associates are attending (for example music programmers)

3. Trans-National Culture and Artistic Work – Facilitator Angela Conquet

INFORMATION through personal contact and recommendations, so that when we get back home we do not forget all about it. Can we have a tool for that?

NEED for MAPPING about the existing situations of the venues – how they are run (artists or non-artists involved in the decision-making and the financial contexts).

NEED for a specific time within annual meeting to make a call of interest for artists. Find a way to get the information to the new comers to the TEH meetings to know who does what.

NEED for a DATABASE about artists supported by TEH members including the financing opportunities cf. could work as the EVS database

USE MORE TEH TV (in order to post works → develop it more by taking it to the next level) =>use it more as a market exchange tool for artists = mobility pilot tool for packaging content – in that case, needs to be taken to the next level and rendered more professional = WE NEED TO KNOW WHAT WE USE IT FOR

COLLABORATIVE PROJECTS. When doing collaborative projects at a smaller scale, keep in mind that there is a larger network out there which could take that project further to new participating members

-> get the people making the programming decisions in our venues interested in the potential of the

network (as sometimes they never come to the meetings whereas they are the ones working with the artists everyday)

MISCELLANEOUS

- Call for applications for artists are not always advertised within the network (eg. POLYMER hosts artists from all over the world but none of the TEH member knew about it).
- How we define residencies- at least two month to get a feeling of the community the city.
- Thinking about the network at a larger level - can it become a bigger market place?
- Network should pay more attention to the artists' mobility not only staff exchange programmes.

WHAT SHOULD A NEWCOMER KNOW ABOUT THE NETWORK?

It all starts with the info one can get on the mission of the network when they join in for a meeting.

Solution: there should be a TEH MANUAL

- A page per member and info about the network itself with key words and with symbols per art discipline (which could be depicted on people's badges so that a music programmer will immediately spot another music programmer. It would thus be a facilitator for natural match-making)
- It could be updated for every meeting
- There could be a projected version as well
- It should include a WHO'S WHO: what is the EX COM? What are the ongoing project? etc

USING EXISTING TOOLS:

The newsletter? How many people read the newsletter – staff and board and artists? How do delegates advocate for the network back home?

This is all about knowledge and access – 30 years after it's founding, TEH is still a very mysterious network for some...

HOW TO CELEBRATE THE ANNIVERSARY ?

A FESTIVAL

- A concentrated celebration
- Outdoor, somewhere where it is hot with plenty of people coming
- Each member would bring something to present like was done with the Phoenix project
- As informal as possible
- Connected to one of the meetings so that the members can come easily

BACK AT HOME

- A distributed celebration
- If not a specific event, dedicate an event within each venue's programme
- Re-do the TEH day

HOWEVER...

There should be something done to:

- Seriously document why the network still exists after 30 years – through a publication or a documentary
- List the centers who were part of the network as well as the delegates' photos
- Point out its political, artistic and networking impact on the other networks and on the global independent sector in Europe
- Link it, if possible, to the indieARCHIVE – the timing is the same

- Use the convention to launch something if there is any product (right after the 30th anniversary)

4. Capacity Building – Facilitator Auro Foxcroft

Why are you at this table?

- I'm an expert in the leaders lab so I have to be here
- Interested in all the subjects today, here for the company
- Interested in training workshops and sending colleagues to other centres to train
- I'm in the leaders lab for the next years so I'm interested in developing the programme
- Capacity building is something we need. Also to learn about leader lab and what's going on here
- Want to share my experience and learn something regarding professional development
- I'm part of the leader's lab so I want to learn more about the details
- We've had no formal training, so I want to know about what is good and bad training
- Want to know what kind of training that people want at TEH. Want to share best practice inside TEH
- Interested in what people want in terms of capacity building
- I'm the process leader for leaders lab
- I'm a professional trainer, often leadership training. This links to exchange, mobility and sustainability

What is leaders lab?

- Financed by Nordic culture point, have money for the programme
- Have network of Nordic leaders for 3 years
- Case work –have a problem and bring it to the group to solve
- Still need to work out the rules and content of the programme
- Gain for the network is that the resulting information will be public knowledge
- Process orientated method can be started between anyone – marketing people, programmers....
- We're all humans but the differing context of our countries will make this interesting
- The process is the most important thing
- What about other training for leadership in the network – leadership seems very popular in THE
- Can we do leadership workshops at each TEH meeting? A more public seminar. For other leaders here

Training Workshops

- They tried in Leipzig to do a long term strategic
- Documentation workshop – of our activities and projects
- Evaluation – how to do it better
- Mental health – like the relaxation class – stress management. Start each TEH meeting with yoga in the morning
- Peer to peer learning like leaders lab but for everyone – programmers, social networkers, technicians
- A mentoring scheme, so that centres could sign up (with some agreed boundaries) and then people could informally contact each other for one off help with a problem or an on-going mentoring
- Training in how to coach, how to mentor
- Practical workshops – graphic design, excel, photography (poss in documentation workshop)
- Social networking
- Fundraising and sponsorship – how can we train whilst taking account of differences between countries?
- Leadership training for others in the network – wannabe leaders retreat, young leaders, leadership is a personal thing too

Have a budget to bring in genius experts

- Can we do a survey to democratically choose training topics, how the training budget is spent
- Follow up workshops – level 2 learning
- How can we use the training to make a strategic impact on cultural policy in Europe. Lobbying class?
- Case studies to show best practices within the network – from a perfect evaluation to an eco building, from a community engagement to... how can we share the best practice knowledge and experience most effectively
- What about sharing bad practice – we learn most from mistakes. What about our worst projects ever, our biggest mistakes. Pecha kucha in bad practice!
- What about the format of the workshops (or information sharing)?
- What about follow up workshops, level 2, being a more targeted intensive ‘quick hit’ maybe an hour or 2 max to fit in with the time table

Capacity building

- We had a long conversation on social media as a capacity building tool. Can we train in this as a capacity building opportunity
- Consultancy for capacity building, particularly new and young centres. Not to send the same people all the time to do consultancy, send different people with different skills for different centres with different issues
- Making a good atmosphere within the org – human resources management
- Personal, organisational, and network capacity building – what about the network capacity
- How about an inventory of skills in the network? How could that be practical or useful?
- Maybe better to just ask more naturally – I have X problem, can anyone help... via a forum? The TEH Facebook page
- Rattviseformedlingen website – something similar in TEH? Anna W to explain!

Opening up the networks skills to help with capacity building in centres and the network...We are more than we think, for every friendly face at a TEH meeting there are many many more who we don't know, but who are both a part of the network and have valuable skills and experience to offer. Capacity building for the network can start with what we already have, but don't use, all these other people! Set up a page on the TEH website for people to access the whole network with questions/problems (not just those who come to the meetings, we have many more skilled people back at home!). Kind of like a forum. People sign up to it with their email address and several key competencies – i.e. marketing or programming. Then if you have a problem/question you go to the page, tick a box to select the right field (say ‘marketing’ or ‘programming’ etc). Type your question into the box. The web page will email it to everyone who has signed up with this competency. Hopefully you get an answer back.

The advantage is that if many people in each centre sign up, this has more reach than the newsletter or Facebook page (these platforms go mostly to the people that attend the meetings. Most other people, perhaps the marketing guys, the techie people etc don't read the newsletter/Facebook page). Therefore this could involve more people and thus open up the network much more, making its combined skills much more available and useful. It will hinge on us who come to the meetings getting our colleagues at home to sign up to the page, how practical is this?

How to make TEH more visible and more political? How to raise the profile of the network, how to communicate our value, our combined skills.

5. Intercultural dialogue / civic leadership / city relations - Facilitator Torsten Reitler

Questions that came up:

- Why should we interact with our neighborhoods?

- How can we start an interaction and how could it look like?

We agreed that community building is as important as working with target groups. We agreed in the idea to open up our spaces to the people who live in our neighborhoods. They don't have to become our audiences but we should become a part of the consciousness of the local area.

- Does intercultural dialogue focus on international exchange or on exchange between minorities within our cities / communities?

We agreed that it should be both but projects within ERE should focus on the international exchange.

- What kind of projects could be realized within ERE / TEH in general?
- What do we want to exchange? What does "culture" mean to us?
- Is Language a problem?

The following ideas appeared that could be developed into concrete projects:

- The classic: Artist exchange. That means the exchange of artistic productions, projects, artist residencies.
- The exchange of knowledge and ideas. That point we did not specify.
- Staff exchange. We discussed the idea of centers visiting centers. A specific idea was to offer a "buddy system" for centers. That means that established centers visit new centers or centers in need and try to support them on site with structural knowledge.
- Another idea was to set up topics or headlines (3 – 5) as an umbrella for art or cultural productions in several centers. Model could be the Music Freedom Day.

Generally we like to state:

- We should not be too ambitious in planning artistic projects. Let's focus on our daily work and look where we find connections or similarities. Music Freedom Day was mentioned as a good example.
- We mentioned the thoughts of exchanging culture and of keeping a cultural identity. How can we keep our special culture while culture becomes globally more and more similar
- Maybe we should not focus too much on artistic productions. We could also think in fields of documenting processes, mirroring what happens around us, archiving cultural memories and sharing them, exchanging ideas and knowledge.
- We would suggest to use the term "civic role model" rather than "civic leadership".

SATURDAY MORNING

Breakout groups, with relevant leaders, discussed:

Staff Exchange	Annette Wolfsberger
AIR/Define a system of communication	Katharina Trabert
EVS	Gerard Lohuis
Training	Camille Dumas
Capacity building	Auro Foxcroft
ERE	Paul Bogen
Neighbourhood	Eric Chevance
Sustainable Strategies	Sigi Niemer
Music Freedom Day	Johannes Lundberg

(These sessions were more informal than the previous day and some were used to network, or to exchange clarifications on the information shared the previous day. As a result, not all of the discussions were recorded. The notes of those that were can be found below)

1. Staff Exchange - Annette Wolfsberger

Selection procedure

Deadlines / information moments every 6 months eg:

- June 1st application deadline for autumn
- October 2011 (for spring/summer 2012)

Use TEH meetings as information platforms to explain specific opportunities

Formats of exchanges

- Group visits based on profession (eg from different centers, based on profession, and thematic/problem focused eg from one centre?)
- Individual ones to be able to stay somewhere for 1-2 weeks

Requirements

- Should be shadowing & hands-on
- Buddy position super important
- General information about the organization (both sending & hosting!) at the start of exchanges
- Real tools & tasks
- Project related (not according to profession)
- 2 buddies (one social, one work related)
- Prepare agenda beforehand
- Sending and hosting organization to be able to express needs within application procedure

Concrete suggestions for hosting/sending in autumn 2011 by centers present in the session

- **WUK:** 30th birthday October (Bettina)
- **Izoltasiya:** Opening in August 2011 (Victoria)
- **Village Underground (Lennart)** - Late Night License from Oct on programming / production / duty manager / bar manager. Opening; Village Underground in Lisbon has some busses that projects could be developed for language issues?
- **Tou Scene (Per Arne)** project in May at the last part building an art factory for one month location manager / technician / production.
- **Korjaamo (Raoul)** - sending music programmer to another venue hosting is a possibility! office, bar, café. International Theatre Festival last week in August, all over Helsinki
- **NOASS:** contemporary video art festival (autumn 2011), hosting technician, administrative staff / english is sufficient
- **KulturY** Polish presidency of EU / Eastern partnership country (June 2011)
Theatre meeting in August 2012 European juggling convention (Summer 2012)
- **Schlachthof:** Summer festival next summer 2012 hosting someone for nearly everything
- **P60** hosting is very-technician, visual artist, curator, barkeeper, someone working with volunteers (Arne)
- **Melkweg:** no specific projects but maybe international music film festival hosting possible on a broad level & usually also meetings with other centers (P60, Paradiso) etc

Suggestions for focused group exchanges:

- Education / unemployed youth concealing
- Culture education
- Logistics / production
- Architecture (renovation of building) / maintenance
- Voluntary coordinators (link to Lodz element of ERE)

Summer Camp > next generation. Rather focused on professional development for next gen leaders rather than:

- Staff / volunteers / financing / administration /
- Developing a vision/mission
- Sustainability issue
- Funding
- Evaluation (how to do it in your own centre, for projects etc)
- Responsible per topic or per Engine Room
- Staff exchange / Engine Room

Internal Communication (how to?)

The TEH newsletter is overall not being read, apart from the headers. ERE should thus not communicate via the newsletter but use other communication tools. Mails or ERE news blurbs & direct mails with:

- Category
- Headings
- Short
- Specific
- Categories
- Personal emails rather than group emails, phone calls work even better.

2. AIR

Most of the session centred around communication and info exchange. The decision was to form a Facebook group in which an open dialogue will take place between artist in residence centres, including the posting of artist/residency information.

3. EVS

1. Getting accredited as hosting/sending organisation

Most of the group had no good information about that or were thinking that it was very complicated. Gerard explained how to get accredited as hosting/sending organisation at the national agency. Forms are not so complicated but you must have a good idea about what the volunteer is going to do and who in the organisation is responsible for it.

2. We like to be EVS host but have not enough people/work for a volunteer

You can co-operate with other non-profit organisations in your city. For example, the music school or a local radio/television station. Not all the work needs to be done in your organisation but you are finally responsible for the EVS volunteer.

3. The budget is not enough, accomodation costs are quite high here

In that case ask family and friends to host a volunteer or get in touch with the responsible man/woman for housing from the city. Mostly (like for P60) they have cheap and/or temporary places where people can live. Find creative solutions.

4. What to do if there are big problems with the volunteer

The hosting and sending organisation are together responsible for the EVS volunteer. Sometimes it works to give the volunteer another mentor where he/she has a -click- with.

When nothing works, the sending and hosting organisation decide together to stop the EVS period and than the volunteer has to go back to his/her country.

5. Is it better to take 2 than 1 volunteer?

Depends. One volunteer needs more help and personal support and with 2 volunteers, they can help and support each other (if they get on well with each other) but in any case you need to have enough

work/challenges for the volunteer. If you only have that for one volunteer, choose one volunteer. In P60 we have four volunteers, who are living together in the same EVS house and they are supporting/stimulating each other a lot. They all have a different mentor and there is enough to do and to learn for them in P60. Be aware that one volunteer can be very independent and that another needs a lot of attention/support.

4. Training & Platforms – Camille Dumas

Participants : Jon Heemsbergen (Melkweg), Céline Suel (Kulturfabrik), Sara Lorentzon and Mia Christersdotter Norman (Röda Sten), Tatiana Safonova (Proekt Fabrika), Barbara Denes (Bakelit Multi Art Center), Quentin Dulieu and Bahija Kibou, (Artfactories/Autre(s)parts), Sara Fazzini (Interzona), Katrine Lilleland (Tou Scene), Erik Backer (Melkweg)

Introduction by Camille : Presentation on the training session during TEH meeting, part of Engine Room Europe Project – Possibility of hiring 3 leaders for each meeting

Discussions about the format, the organisation of the trainings linked to the experiences of the participants of the last trainings organised during Changing Room project

Preparation before the meeting

Survey about the topic sent to all the delegates and also others employee in TEH art centres : list of the possible topics, level of training necessary, ask for TEH people who want to be leaders and on which topic...To get the program of the training enough early to prepare the session : Collect expectations, levels and best practices from the participants

Format and content of the training

- Think on the levels of the workshops: to organise a beginners training in one meeting and an advanced course for the next meeting
- To have a follow up: for example during the working the net session between the participants of the training session
- Content not too general, really practical
- To try to find a relation between workshop and topic
- To link the format of the training with its topic (length of the workshop)
- Interesting in reflexion topic: Research/action
- Subject linked with the actuality of the art centres

After the workshop

- Follow up
- To capitalize information from the workshop
- To get a guideline after workshop for participants and people who couldn't attend but who are interested

Some questions:

- How many workshops for each session?
- How many money for the trainings? Fee? Transport?
- Is it possible to organize workshops outside TEH meetings?

New comers

- Fact: Not so easy to understand the network in its globality.
- First day of each meeting: Introduction of TEH, basic information, buddy + Welcome kit (presentation of the members, activity of the network and glossary)

END