

MEETING REPORT

TEH CONFERENCE 99



05.06-08.06.2025

TOPLOCENTRALA, SOFIA, BULGARIA

THANK YOU

TEH PARTNERS AND FUNDERS

Trans Europe Halles wishes to thank the hosts, session facilitators, and performing artists for their collaboration, support, and contributions to TEH Conference 99. Thanks also to the European Union and the Swedish Arts Council for co-funding.

TOPLOCENTRALA PARTNERS AND FUNDERS:

Toplocentrala would like to thank to The Ministry of Culture of Republic of Bulgaria and to Sofia Municipality for supporting and co-funding TEH Conference 99.

PHOTO CREDIT AND DESIGN

Photos: Teodora Fedya Tsanova, Stan Baranski and Léonie Lethielleux

Graphic design: Léonie Lethielleux



Co-funded by
the European Union



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INTRODUCTION

The Hive and the Polis: What Bees Teach Us About Democracy

by Mieke Renders, TEH Interim Managing Director

"Ladies and gentlemen, Before I start about bees and honey, I would like to thank all our community and our members for all your efforts towards this network: hosting conferences and meetings, facilitating sessions, bringing innovation to the table and for Beeeing here with us. Thank you all, thank you members, thank you Toplocentrala! In front of you, I am standing here not only as the interim managing director, but in my other role as a beekeeper with 2 beehives in my Swedish home. I spend a lot of time watching bees — really watching them. And the more I do, the more I realise: bees are not just insects. They are a metaphor, a mirror, and maybe even a message to us — about democracy, about community, and about ourselves. Let me tell you something remarkable. A worker bee lives for about 35 to 45 days. That's all. And in that short life, she will take on every role that the hive needs. If you want to understand the soul of democracy, look no further than a beehive. Inside the hive, each bee plays a role: the forager, the nurse, the guardian, the builder.



She will begin as a cleaner, tidying the cells. Then she'll feed the larvae. Later, she'll guard the entrance. Finally, in her last days, she becomes a forager — flying out to find nectar and pollen, working herself literally to death for the good of the whole. None of them acts alone. None of them rules the rest. Instead, they collaborate instinctively, responding to the needs of the collective — adjusting, adapting, and improvising in a delicate, ever-changing balance. But there's something else I've learned from beekeeping. The hive only thrives if it's in balance. Too much noise, stress, or external threat — and the system collapses. If bees sense danger, they stop dancing, they stop foraging, they stop being curious. This is not unlike a healthy democracy. A democracy isn't just made of leaders and elections. It's a living, breathing system, built on roles, responsibilities, mutual trust, and shared space. Like in the hive, democracy thrives when every member is active, when every voice matters, when participation is more than a privilege: it's a practice. And this is exactly where cultural centres come in. They are not just buildings with walls; they are hives of civic life. Here, people gather, learn, express, and collaborate. Here, difference doesn't divide. It dances.

Like bees sharing pollen between flowers, people in cultural spaces crosspollinate ideas, stories, and solutions.

But just like the hive needs constant care and vigilance, so too does democracy.

But just like the hive needs constant care and vigilance, so too does democracy. It cannot survive if only a few do the work. It needs engagement: daily, messy, meaningful. It needs space for disagreement, for dreaming, for doing. It needs you. It needs us. We often speak of democracy as if it were a structure. But I believe it's more like a rhythm like the humming of the hive. It must be nurtured, noticed, and renewed constantly. And yes, the bees are under threat. But so is democracy, if we don't protect it with the same urgency. So let us learn from the bees: to listen closely, to work with purpose, to value every contribution. Let us treat our cultural centres not as institutions, but as living hives and as spaces where democracy is not only discussed, but practiced. Where people come not only to consume, but to contribute. So let us learn from the bees. Let us take on many roles in our communities: not only the comfortable ones. Let us communicate not only through words, but through action, intention, presence. Let us build hives - cultural spaces - where creativity and care coexist.

Because in both hives and communities, it's not the queen that sustains life: it's the collective. Because at the end of the day, democracy is not a building, or a policy. It's a practice. A daily choreography of participation, humility, and shared purpose. And like the bee, we don't have forever. But we do have today.

Thank you



Mike Renders

FOREWORDS FROM THE HOST



Toplocentrala had the honour of welcoming 260 cultural practitioners from across Europe to Sofia for an inspiring and forward-looking gathering. Together, we exchanged ideas and mapped out practical steps toward developing funding schemes for artistic residencies in countries where such opportunities are still missing. This dialogue was not only valuable but also concrete, leaving us with tangible results and a shared sense of direction.

Over the course of more than 40 working sessions, participants deepened their understanding of the role of artistic residencies in enriching local communities, invigorating artistic practices, and fostering meaningful, sustainable cultural exchange. They also shared working solutions to address the persistent bottlenecks that challenge residencies—both on a practical and political level.

Our discussions reminded us of the paradox of our times: though we are deeply interconnected in a global village, surrounded by material comforts, choices, and digital networks, many of us still experience a sense of displacement. Who are we when everything around us feels fragile? What happens when decline overshadows progress? If honey is at risk, bees endangered, and hives threatened, what about art, artists, and art centres? In an increasingly automated world, such questions are urgent: what is the true purpose of art, what is the mission of artists, and what is the vital role of art centres in safeguarding our shared humanity?

Residencies, as we witnessed together in Sofia, remain one of the most effective tools for building connection, nurturing creativity, and sustaining cultural exchange across Europe and beyond.





ABOUT THE HOST

TOPLOCENTRALA



RCCA Toplocentrala is the first Regional Centre for Contemporary Arts in Bulgaria, dedicated to both performing and visual arts. Its mission is to strengthen the independent cultural scene by improving working conditions for artists, supporting the development of diverse audiences, and introducing best practices from leading European and global cultural institutions. Through this, Toplocentrala establishes Sofia as an attractive destination for cultural tourism with international significance.



Since opening its doors in September 2021, Toplocentrala has become a dynamic hub for contemporary creativity. In just a few years, the centre has hosted nearly 3,000 events, ranging from theatre performances, concerts, dance productions, and visual art exhibitions to international conferences, residencies, and educational programs. Highlights include major international gatherings such as IETM Plenary Meeting 2024, "Debates on Europe" and "CreaTech – Forum of the Creative Industries of Southeast Europe", as well as an annual calendar of almost 30 festivals, featuring cinema, music, contemporary dance, and interdisciplinary arts. International artists featured on the scenes of Toplocentrala include names such as Senjor Serano, NEEDCOMPANY, United Cowboys, Jerome Bell, Romeo and Claudia Castelucci, Forced Entertainment and more.

In addition to its international program, Toplocentrala serves as a vital platform for Bulgarian artists and collectives, fostering exchange, experimentation, and collaboration across borders. With its diverse programming and innovative approach, the centre continues to shape the cultural landscape of Sofia and the wider region.





PROGRAMME OVERVIEW

THEME OVERVIEW

Over four days, TEH99 and Toplocentrala hosted more than 40 sessions—welcoming words, local and international panels, artistic performances, workshops, informal hangouts, shared meals, walking tours, and our signature collective rituals like morning movement ~ From the opening remarks by Toplocentrala, TEH, the Ministry of Culture, and the Municipality of Sofia, to fire shows on the terrace and cooking tarator by the river, the programme moved through moments of reflection,

critical questioning, joy and relaxation, and the collective imagination of spaces and processes.

The conference opened with the panel BeHome: Residencies on Focus, which invited participants to explore the theme of this meeting edition. The conversation was both practical and political—digging into access, public funding, and how residencies can resist extractive systems while building alternative models rooted in care, equity, and solidarity.





Three key thematic threads:

1. Sustainability and the balance between ecology and society
2. Growing old in the cultural sector
3. Embracing every voice to build real unity



Formats were mixed and intentional. Some sessions—like Residencies Workshop and Advocacy for Culture—offered hands-on tools and strategies. Others—like Beyond Borders, which introduced virtual residencies and the SocialVR space—pushed the boundaries of what residencies can become. The programme also offered slower, more embodied experiences: Walking Residency – Climbing Over Sofia and the communal Cooking Together created space to think with our bodies, not just our heads.

Hub gatherings, General Assembly, Strategic Session brings a recurring rhythm to the programme, supporting deeper exchange and collaboration whenever hubs members and all TEH members meet onsite. And initiatives such as Culture Transformation Movement together with Artists/Agents of Change and underrepresented communities invited other participants to reflect on how to diversify artistic production and its broader impact, starting from within the organisation itself.

And yes, we kept our bodies moving. Dance sessions, walks, and stretches became small rituals that held space for care, connection, and breath. It's something we hope to carry forward into future gatherings. Because in the meetings, how we come together matters just as much as what we come together to do.



ARTISTIC PROGRAMME

The host presented a showcase of the most exciting works from the independent scene over the past year. Each evening featured two performances, while the outdoor areas of the centre hosted contemporary circus acts and a fire show: Anna the Irreparable by Stefano Massini, FANTASTIC FUTURES by Aleksandar Georgiev, Fire show by Agnon Collective, If Aphrodite was a Monster by Iva Sveshtarova, SHUTDOWN by Noa Zuk, 37 Matches by Zdrava Kamenova and Gergana Dimitrova.





EVALUATION

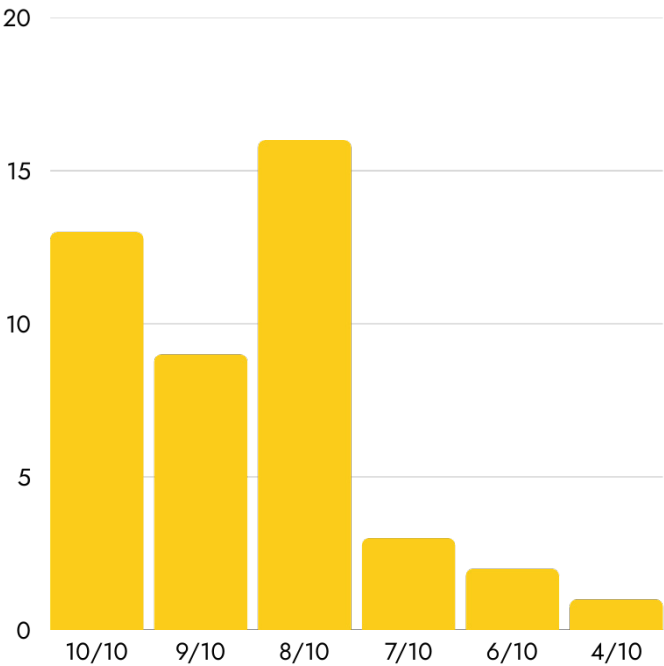


We received a lot of positive feedback after TEH99, especially regarding the organisation, food quality, and diverse artistic programme. Participants valued the wide range of performances, with many highlighting the variety of formats and genres as a key strength. The venue, Toplocentrala, was widely praised as a welcoming, functional space. Attendees enjoyed the chance to sit, chat, and connect in different areas, with the terrace often mentioned as an “important gathering and relaxation space.”

While feedback was mostly positive, some constructive points arose. A few noted the speaker lineup lacked diversity, especially BIPOC voices. Others suggested being mindful of dominant voices monopolising discussions. The tight schedule was also criticised, with calls for more time for informal exchange and spontaneous connection. Regarding session format, participants enjoyed the content but wanted more interactive, playful elements: “The sessions were rather frontal and traditional. It was good, but more space for play, surprise, and games, like traditional Italian dances, would be welcome.” “The programme could include more activities to boost team bonding.” Lastly, LGBTQI+ topics remain largely absent from TEH meetings, with some attendees hoping for these perspectives to be more intentionally included in future programmes.

THE MARKETING AND COMMS OF THE EVENT

Participants rated the event’s marketing and communication very highly, reflecting clear, timely, and engaging information before and during TEH99. Many felt well-prepared and informed, which contributed to a smooth and enjoyable experience.



The numbers on the left of the chart represent number of vote (out of 44 in total).

COMMUNICATION DATA

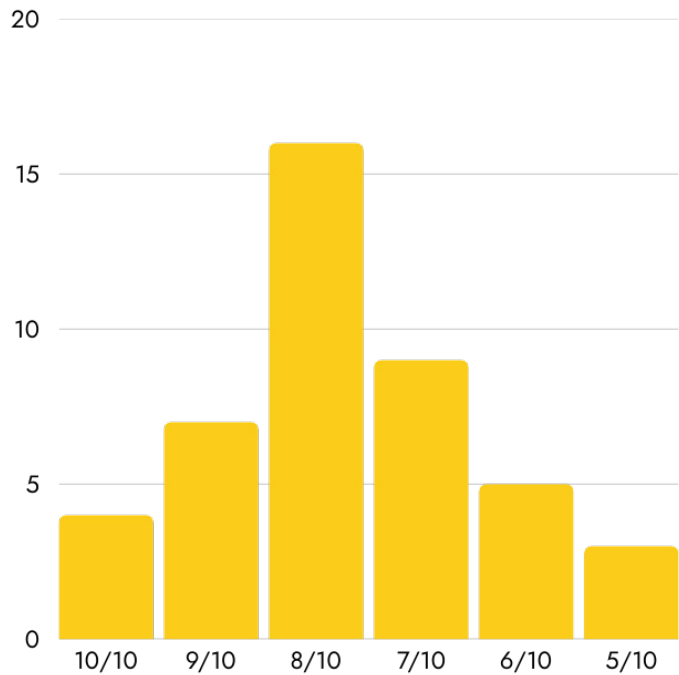
Website (TEH99 page):
5,095 views
1,602 unique users (past 12 months)

Instagram (Stories from 4–7 June):
Over 100 stories shared (including reposts and TEH content)
Total reach: 12,738 views

Facebook (TEH99 Flickr photos post):
2,810 views
97 interactions
+19 new followers

LinkedIn:
12 posts related to TEH99
Combined total views: 6,120

THE QUALITY OF THE PROGRAMME AND THE SESSIONS

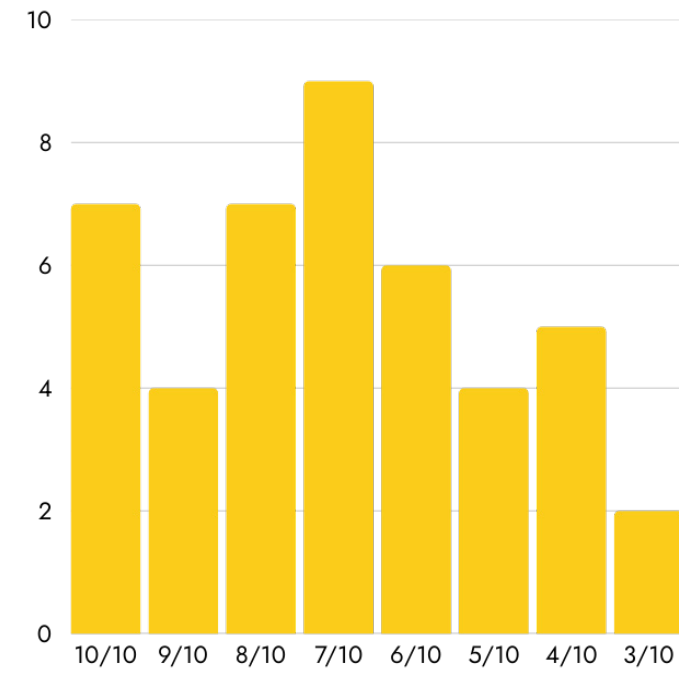


The numbers on the left of the chart represent number of vote (out of 44 in total).

The programme and sessions received strong ratings, with praise for the variety of performances and the balance of formats. Some participants suggested adding more interactive and playful elements to complement the rich content.



DIVERSITY OF THE SPEAKERS



The numbers on the left of the chart represent number of vote (out of 44 in total).

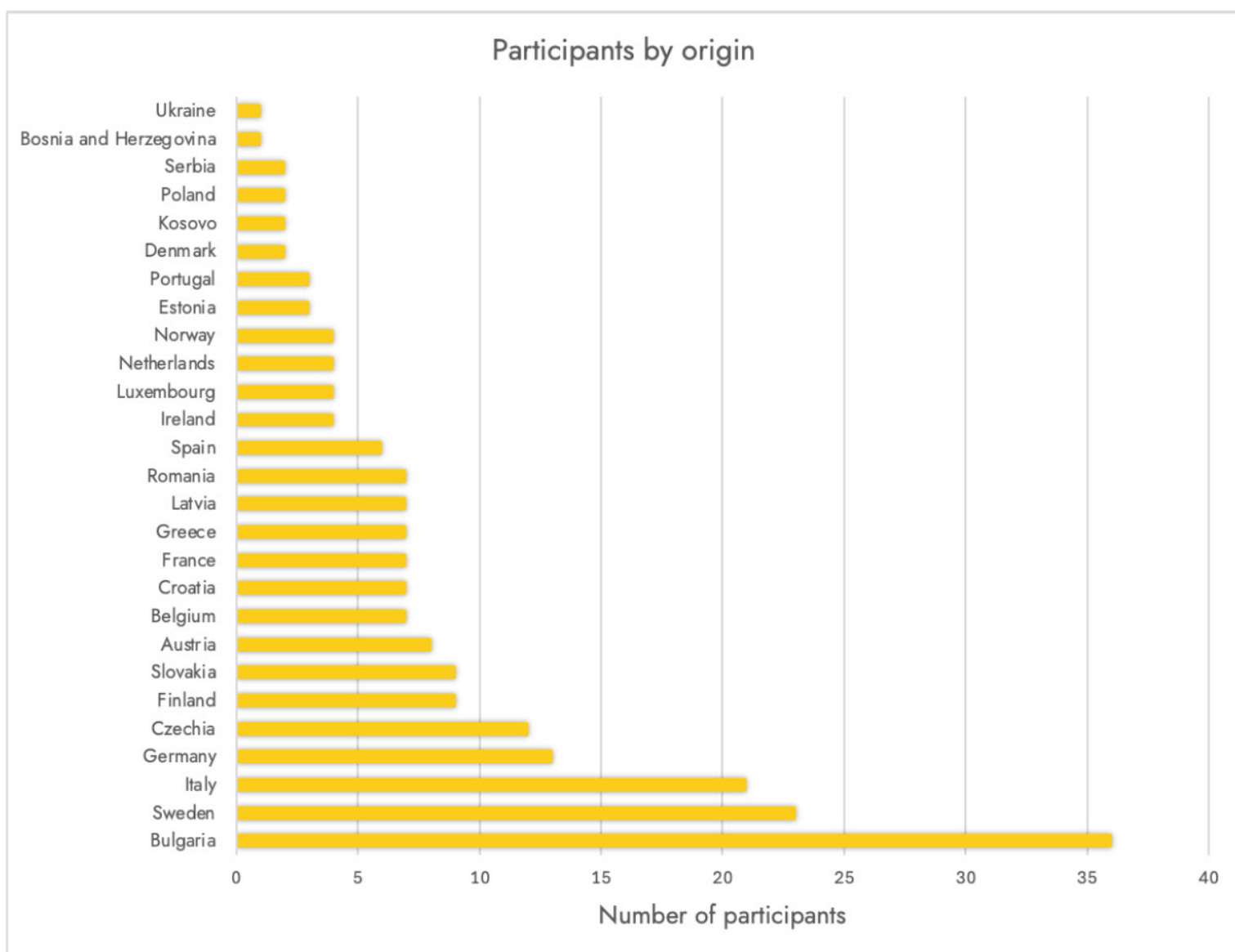
While the diversity of speakers was viewed positively overall, some participants noted gaps in representation, particularly regarding BIPOC voices. Feedback highlighted the importance of broadening perspectives and ensuring all voices are heard in future events.

Venue
feedback:
key words

WELCOMING
RELAXING TERRACE

AMAZING FOOD
13 INVITING

ABOUT THE PARTICIPANTS



At TEH99, people from 27 countries participated.

The largest group came from Bulgaria (36 participants), reflecting the strong local impact since the event was held there.

Other countries represented include Sweden (23), Italy (21), Germany (13), Czechia (12), Finland (9), Slovakia (9), Austria (8), Belgium (7), Croatia (7), France (7), Greece (7), Latvia (7), Romania (7), Spain (6), Ireland (4), Luxembourg (4), the Netherlands (4), Norway (4), Estonia (3), Portugal (3), Denmark (2), Kosovo (2), Poland (2), Serbia (2), Bosnia and Herzegovina (1), and Ukraine (1).



**LOCAL IMPACT
CREATED**



In a period of limited dialogue with government authorities, TEH 99 Be Home – Residencies on the Focus gave a powerful impulse to the local independent cultural sector. The meeting introduced fresh perspectives on achieving sustainability through diversification of activities and funding sources while also strengthening advocacy for well-structured and stable national and local support schemes which take into consideration the specific needs of residency centres and residency programmes – a recognised sustainable model for fostering multicultural artistic exchange, collaboration, and enrichment.

A team of experts from Toplocentrala and the TEH network are preparing a policy paper that brings together the conclusions from the working sessions and formulates recommendations to stakeholders, as well as to local and national authorities, on the key topics of the meeting. The document will also be submitted to the Ministry of Culture once it has been coordinated with the governing bodies of the network. It is expected to be finalised in early autumn 2025.



The TEH 99 meeting provided an important platform for six emerging cultural centers across Bulgaria to present their projects and to establish connections with like-minded partners. These are:

Varna Dance Theater (Presented by Karina Ilieva and Silvia Hristova)

A former industrial warehouse is being transformed into a cultural organisation dedicated to contemporary dance. With 2,200 sqm of space, their goal is to support residencies, workshops, and educational programmes, aiming to open in 2027 and become a multidisciplinary art hub for artists in the region.

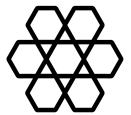
 <https://varnadancetheater.com/>



The Christo and Jeanne-Claude Centre, Gabrovo (Presented by Margarita Dorovska)

This centre, dedicated to the works of world-renowned artist Christo, is based in Gabrovo. The centre offers a dynamic programme of temporary exhibitions, supporting young artists whose works share themes with Christo's projects. The aim is to foster local engagement while creating international connections.

 <https://cjcenter.gabrovo.bg/the-center/>



Проект Бузлуджа / Buzludzha Project (Presented by Dora Ivanova)


The Buzludzha Monument is one of the most iconic buildings of post-war modernism in Bulgaria. Abandoned in the 1990s due to its association with the former regime, it is now being repurposed as a space for art, education, and tourism. The project's goal is to preserve the monument's unique history while transforming its narrative from one of political legacy to a place of cultural and educational significance.

 <https://buzludzha-project.com/>



TAM, Veliko Tarnovo (Presented by Denitsa Milusheva)

TAM is an independent, community-driven art space located in a renovated municipal building. Through collaboration with the local community, TAM is creating social change and contributing to cultural development in the region.

 <https://tamvt.com/>



GRADOSCOPE, Sofia (Presented by Ina Valkanova)

GRADOSCOPE is reimagining a former freight station in Sofia as a cultural, urban, and community centre. Their approach is inclusive and sustainable, involving local communities in the urban transformation process and focusing on the role of people in shaping cities.

 <https://gradoscope.com/projects/>



State Puppet Theatre, Stara Zagora (Presented by Denitsa Kalcheva)

The theatre has worked to redefine puppetry as an art form for all ages. The project aims to transform the theatre into a buzzing cultural hub for multidisciplinary contemporary art. They are in the process of building a new centre for experimental arts, replacing the old building with a new design. The project has attracted 98 architectural submissions, and an international jury will evaluate the winning design.

 <https://en.pierrot-bg.com/about-us>

The post-event meeting in Varna catalysed further progress on the Magazia 7 project; however, recent political turbulence within the local government has once again put the process on hold. On the whole, the TEH 99 Conference in Sofia served as a pivotal platform for cultural exchange, bringing together over 200 participants to engage in meaningful dialogue and collaborative initiatives, thereby strengthening the European cultural network and advancing the role of art residencies in fostering sustainable and inclusive creative practices. The idea of establishing a national network of cultural centres and spaces emerged, and its realisation will depend on the strong will and resilience of the cultural sector.



LIST OF PARTICIPANTS



NAME	ORGANISATION	COUNTRY
ACCARDO Bruna	Associazione Oltre Aps	Italy
ADEVA Mamen	hablarenarte	Spain
ALONI Israel	ilDance	Sweden
ALSTAD Per Arne	Tou Scene as	Norway
ANDERSONE Emilija Paula	Kaņepes Kultūras Centrs	Latvia
ANDERSSON Dag	Salong Central	Sweden
ARCIONI Francesco Marius	Cooperativa sociale il Visconte di Mezzago	Italy
ASRY Karim	Espacio Open	Spain
ASSI Francesca	Cooperativa Sociale il Visconte di Mezzago	Italy
ATANACKOVIC Petar	Inwole	Germany
ATANASOVA Martina	Toplocentrala	Bulgaria
BARANSKI Stan	Stowarzyszenie Skład Solny	Poland
BARCIKOWSKA Grazyna Gaya	Stowarzyszenie Skład Solny	Poland
BASTEKOVA Karolína	Truc sphérique	Slovakia
BENEDICT Connor	Carpintarias de São Lázaro	Portugal
BENOIT Henry	Ljudgården Ideell Förening	Sweden
BEREZNAK Michal	Nova Cvernovka	Slovakia
BERING Caroline	Maltfabrikken	Finland
BERK-SODERBLOM Ceyda	TEH Coordination Office	Sweden
BICA Miguel	GERADOR	Portugal
BICANIN Filip	Art komuna Dorcol	Serbia
BIJONDA BREZAC Marina	Center for culture and education Pazin	Croatia
BOLJUNCIC Irena	Centre for culture and education Pazin	Croatia
BRECEVIC Nina	Centar za kulturu i obrazovanje Pazin	Croatia
BRUS Anna-Karin	Köttinspektionen	Sweden
BUECHAU Gunter	Ifö Center	Germany
BUEKEN Gregory	Halles de Schaerbeek	Belgium
BURKART Clelio	Moritzbastei	Germany
BURLOVIC Sanja	Autonomous Cultural Centre - Attack	Croatia
CAMACHO SALGADO Laura	Cultural Transformation Movement	Norway
CAPURRO Guglielmo	Ilmbarchino del Valentino, Banda Larga APS	Italy
CHATZIPANAGIOTOU Dimitra	Cultterra	Greece
CHRISTOUDI Katerina	Cultterra	Greece

COMTE Alice	Friche la Belle de Mai	France
COPE-IADSTATTER Florian	Die Baeckerei - Kulturbackstube	Germany
COPIL Lorena	Cluj Cultural Centre	Romania
CRISAN Bogdan	FITT	Romania
CRNKO Gordana	Brunnenpassage	Austria
CURTI Emmanuele	Lo Stato dei Luoghi	Italy
D'ANTONIO Davide	IDRA Teatro	Italy
D'ELIA Silvia	European Commission - EACEA	Belgium
DELGADO CORRECHER Rita	Pluto	Spain
DELMONTE Leonardo	Consorzio Wunderkammer / Lo Stato Dei Luoghi	Italy
DEVROE Ilse	VIERNULVIER	Belgium
DI GENNARO Alberto	MALA	Latvia
DIVOKY Vojtech	Žižkárna	Czechia
DOBREVA Mihaela	Sapromat collective;180 Degrees Festival - Laboratory for Innovative Art	Bulgaria
DOROVSKA Margarita	Christo and Jeanne-Claude Center, Gabrovo	Bulgaria
DOURIDA Natassa	Communitism	Greece
DRAGOEV Peter	Toplocentrala	Bulgaria
DRAKULIC Lidja	UNSA Geto	Bosnia and Herzegovina,
DRUSKINE Juste	Tou Scene AS	Norway
EBSCHNER Carolin	Zentralwerk e.V.	Germany
EIZENBARDE Keitija	Kaņepes Culture Centre	Latvia
ELIA Barbara	TEH Coordination Office	Sweden
ELZENBAUMER Bianca	La Foresta - accademia di comunità	Italy
ERNST Zuzana	Brunnenpassage ArtSocialSpace	Austria
FABYC DeeJ	Live Art Ireland	Ireland
FALLMANN Ulrike	Art By Concept	Austria
FINAZZII Thomas	Opes (& Moleskine Foundation)	Italy
FLIRI Larissa	BASIS Vinschgau Venosta	Italy
FLORA Katerina	Le Plus Petit Cirque du Monde (PPCM)	France
FRANJUL Jan	Rojc Associations Alliance	Croatia
FRANZ Fabio	La Foresta - Accademia di comunità	Italy
GENOVA Yana	Sofia Literature and Translation House	Bulgaria
GIOTTI Andrea	Open Event DumBO	Italy
GIOVANNELLI Thalia	TEH Coordination Office	Sweden
GIUNTA Elena	Studio Shift srl	Italy

GJERSUM Morten	Tou	Norway
GLUBOLKYI Mykhailo	IZOLYATSIA	Ukraine
GOETSCH Hannes	BASIS	Italy
GOEURY Matthieu	Les Halles de Schaerbeek	Belgium
GOLDMANN Gudrun	Kulturzentrum Schlachthof	Germany
GRIFFON Lucille	European Network of Cultural Centres	Belgium
GYASI Stevie	Värmeverket	Sweden
HAGBERG Eric	Värmeverket	Sweden
HALL Toby	Vitamin	Czechia
HAXHI Erika	TEH Coordination Office	Sweden
HEIKKINEN Raine	Kaapeli	Finland
HINDE Frido	ufaFabrik	Germany
HOLMBERG Teresa	lfö Center	Sweden
HORST Philip	ZK/U Berlin	Germany
HOTI Lulzim	7 Arte	Kosovo
HRDLICKA MALKOVA Marketa	REZI.DANCE Komařice	Czechia
HRISTOVA Silvia	Varna Dance Theater	Bulgaria
HUOTARI Kai	KIINTEISTÖ OY KAAPELITALO	Finland
IAGER-TAKO Andreea	Centrul Cultural PLAI	Romania
ILLIEVA KARINA	Varna Dance Theater, Magazia 7 project	Bulgaria
INTROZZI Flavia	Hablar en Arte	Spain
IVANOVA Dora	Buzludzha project	Bulgaria
IVANTCHEV Svet	eFaber	Spain
JAKUBOVE Soňa	Maly Berlin	Slovakia
KAKARA Filip	Bona Fide o.z. (Tabačka Kulturfabrik)	Slovakia
KALTE Krister	Subtopia	Sweden
KANTE Dada	Kaņepes Culture Centre	Latvia
KARTTUNEN Raisa	KAAPELI	Finland
KECHAGIOGLOU Eleférios	Plus Petit Cirque du Monde	France
KELLER Sabine	Alte Feuerwache Köln	Germany
KISOVA Dobrina	Toplocentrala	Bulgaria
KLEMBARA Michal	Malý Berlín	Slovakia
KNOCH Christophe	Stiftung Zukunft Berlin / Micamoca	Germany
KOLEVA Maria	Toplocentrala	Bulgaria
KONDAKOVA Vessela	Toplocentrala	Bulgaria
KONDRATJUKS Kaspars	Kaņepes Kultūras centrs	Latvia

KONIG VLK Anna	INDUSTRA (Vaizard, z.ú.)	Czechia
KRAFT SELZE Victor	Ljudgården Ideell Förening	Sweden
KRASTEVA Snejana	Eastern Balkans Institute of Art and Architecture	Bulgaria
KROG Kristian	Maltfabrikken	Denmark
KUNEVA Radoslava	Sofia University "St. Kliment Ohridski"	Bulgaria
KUPRASHIVILI Salome	fabrika tbilisi	Georgia
KUPSTYTE Jurga	Kaņepes Kultūras centrs	Latvia
KURSHUMLIU Rinor	7 Arte	Kosovo
LAAKSONEN Ville	Art House Turku / Virtual Art House / CULTURHUB	Finland
LAUCHER Elie	zo centro culture contemporanee	Italy
LE CONTELLEC Ségolène	Zo centro culture contemporanee	Italy
LECA Irina	Eurodite Romania / Studiogovora	Romania
LETHIELLEUX Léo	TEH Coordination Office	Sweden
LOHUIS Gerard	P60	The Netherlands
LUKK Janetta	Aparaaditehas	Estonia
MAGNUSSON Jenny	Subtopia/Upplev Botkyrka AB	Sweden
MAKIKARKI Nonni	Lapinlahden Lähde	Finland
MARCHER Anne	Maltfabrikken	Denmark
MARTI SANCHEZ José Maria	Pluto	Spain
MASIAROVA Martina	Tryc sogérique	Slovakia
MATOUSEK Radek	Žižkárna	Czechia
MAUL Roswitha	Zentralwerk	Germany
MELUS Boris	Cvernovka Foundation / Nová Cvernovka	Slovakia
MICELI Emanuele	ASSOCIAZIONE CULTURALE ZŌ	Italy
MIESSEN Dela	Fix in Art	Portugal
MIHAILOVA Vladiya	Toplocentrala	Bulgaria
MILKOVA Martina	Toplocentrala	Bulgaria
MITTHEIS Elvira	COOPERATIONS	Luxembourg
MORAVEK DURICOVA Katarina	Nová síť	Czechia
MOSLEH Fariba	Brunnenpassage	Austria
MUSIL Marek	INDUSTRA	Czechia
NAGELE Christina	WUK Werkstätten und Kulturhaus / Kunsthalle Exnergasse	Austria
NAPOKY Ludovit	A4 - Associations for Contemporary Culture	Slovakia
NESHAT Farila	Brunnenpassage	Austria
NEWELL Sarah	Live Art Ireland	Ireland

NEYKOV Nikolay	Toplocentrala	Bulgaria
NIFOROU Theodora	Toplocentrala	Bulgaria
OLSSON Hanna	TEH Coordination Office	Sweden
OTU Karmen	Aparaaditehas	Estonia
PANEVSKA Bojana	DutchCulture TransArtists	The Netherlands
PELUZZI Silvia	Studio Shift srl	Italy
PENNING René	Kulturfabrik Esch-sur-Alzette	Luxembourg
PENSIKKALA Jere	Art House Turku	Finland
PETRO Damián	Tabačka Kulturfabrik	Slovakia
POLLONI Mara	OPEN EVENT DUMBO	Italy
PORTEAU Christelle	TEH Coordination Office	Sweden
PRODANOVA Iskra	Performance Room - Moving Body Festival	Bulgaria
PROHOROV Stefan	ACT Association for Independent Theatre	Bulgaria
PRUUL Erki	Aparaaditehas	Estonia
RAJEWSKI Jacek	Maakgemeenschap De Hoop	The Netherlands
RAMIREZ Jennifer	Lapinlahden Lähde	Finland
REITHNER Lia	Anazitites Theatrou aka Fix in Art	Greece
REITLER Torsten	Moritzbastei	Germany
RENDERS Mieke	TEH Coordination Office	Sweden
RODRIGUEZ Orin	Studio ALTA	Czechia
RUMMLER Katrin	Moritzbastei Leipzig	Germany
SCHAFLER Klaus	WUK / Kunsthalle Exnergasse	Austria
SCHEER Marc	COOPERATIONS	Luxembourg
SCHEUREN Didier	COOPERATIONS / KUCKUCK	Belgium
SEJAR Janja	Pogon - Zagreb Center for Independent Culture and Youth	Croatia
SEVERINO Inês	Kulturfabrik	Luxembourg
SFERLE Alina	FITT	Romania
SHISHKOVA Vassilka	Toplocentrala	Bulgaria
SIMONOVIC Anita	Fondation Veselin Simonovic	Serbia
SIMONYI Kristóf	Ifö Center	Sweden
SOLDO Sonja	Pogon	Croatia
SPASSOVA Elina	Toplocentrala	Bulgaria
STEINWENDTNER Stefanie	WUK - Werkstätten und Kulturhaus	Austria
STERVINO Ana	Friche la Belle de Mai	France
STOEVA Nelly	Sofia University	Bulgaria
STOM Cyril	MAAKgemeenschap De Hoop / Crealisatie Coöperatie	The Netherlands

STRATIL Pavel	INDUSTRA	Czechia
STUTTERHEIM Maaïke	Balkan Hub/ Communitism	Greece
STYLES Daniel	Vitamin	Czechia
TANEVA Yanina	Ideas Factory	Bulgaria
TESSA Ilina	TAM Veliko Tarnovo	Bulgaria
THERS Hugo	Camere d'aria	Italy
THEUNISSEN Tine	Viernulvier	Belgium
TODOROV Petar	Pro Rodopi Art Centre	Bulgaria
TORTICOLLIS Angel	Communitism	Greece
TOSCANO Pamela	Zo centro culture contemporanee	Italy
ULIANOVA Kseniia	Izolyatsia	France
UZUNOV Dimitar	Arte Urbana Collectif	Bulgaria
VACKOVA Ludmila	Studio ALTA	Czechia
VAIMALA Anna-Maija	Art House Turku	Finland
VALKANOVA Ina	Gradoscope	Bulgaria
VAVROVA Zaneeta	Vzdělávací a kulturní centrum Broumov	Czechia
VIDENOVA Anna	Toplocentrala	Bulgaria
VILCEA Mihai	Fundatia Nationala pentru Tinere (FNT)	Romania
VOGEL-RODIN Sara	Mötesplats Steneby	Sweden
VULKOVSKY Yuriy	Narodni Chitalishta Foundation	Bulgaria
WADHIA Kajsa	Köttinspektionen	Sweden
ZAFEIRIDIS Dionisis	Fix inart	Greece
ZAKOLYABINA Yuliya	Izolyatsia	Latvia
ZANDER Cathrine	Subtopia	Sweden
ZAPOROZHETS Olga	TEH Coordination Office	Sweden
Калчева Деница	State Puppet Theatre - Stara Zagora	Bulgaria
Илиев Георги	Freelance	Bulgaria







*"Because at the end of the day, democracy is not a building, or a policy. It's a practice. A daily choreography of participation, humility, and shared purpose. And like the bee, we don't have forever. **But we do have today**".*

THANK YOU

