

16–19 april 2026

Marseille, France

MEETING REPORT

TEH CONFERENCE #101



TEH + FRICHE

THANK YOU!



TRANS EUROPE HALLES 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 101 as well as our funders, Creative Europe (European Commission) and Swedish Arts Council.

LA FRICHE LA BELLE DE MAI PARTNERS AND FUNDERS

La Friche la Belle de Mai wishes to thank the City of Marseille (La Ville de Marseille), the Ministry of Culture - Regional Directorate of Cultural Affairs for the Sud Region, the Sud Region, the Departmental Council of Bouches-du-Rhône and the European Union.

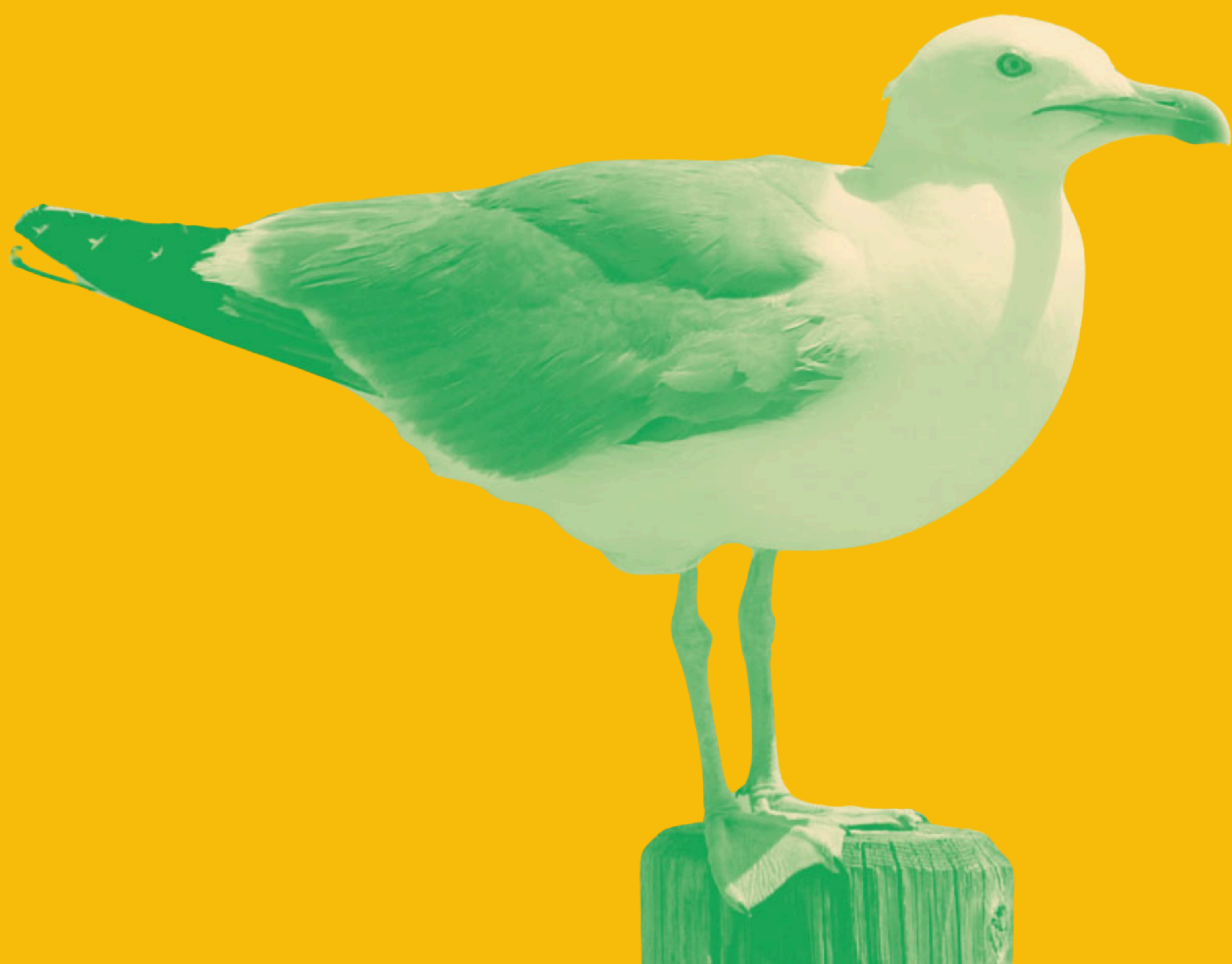
PHOTO CREDIT AND DESIGN

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Layout design: Emma Palojärvi



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INTRODUCTION



LIENE JURGELĀNE

President, Trans Europe Halles Excecutive Committee
Official opening of TEH101, 16 April 2026, Marseille

We are meeting for 101st time. That means there have been 100 gatherings of these courageous people who dare to imagine otherwise. (...)

I hear more and more often how once upon a time has been replaced by at the end of the world. But in fact, worlds have ended many times already. (...)

It is ending for many people right now as we sit in this room, in Ukraine, in Gaza, in Congo, in Sudan, in Iran, in a parent's home who cannot fulfil the dream of their child, and in the disappearance of one language after another. It is ending in so many ways and in so many places that we do not look long enough at. I'm bringing this up here because there's something really profound about this. The people who are actually going through the world's ending and who have done it before, they never stopped imagining. They were writing poetry, dancing, they were imagining us. So imagination, for me, is a reminder that imagination is the very technology of survival. So let us be inspired from that and keep our imagination open. For that to happen, I think Bell Hooks already named very clearly what is necessary.

“Without an ethics of love, any imagination risks to be co-opted in the very systems that we try to resist. So let us practice the ethics of love.”

And that starts first from within. So when I hear the invitation to imagine within limits, I hear it also as an invitation to come back to our space of agency, which is our buildings, our communities, our governance, and the way we show up for one another. So let this conference also be a practice in imagination.

“



IBRAHIM NEHME

Director, Beirut Art Center

Guest speech at TEH101, 16 April 2026, Marseille

There is a water dispenser in the entrance hall of Beirut Art Center. It offers free water to anyone who walks in.

It was the very first thing I noticed when I entered the center, and I did not understand it. It seemed out of place. We have been taught, after all, that a cultural institution exists for something higher. For art. For discourse. For ideas. Not for something as simple, and as immediate, as water.

And yet, there it was, at the point of arrival, before anything else.

It took me some time to understand that it was not out of place at all. It was the most honest thing in the room.

In Beirut, tap water is not drinkable. This is not a metaphor. It is a condition. Which means that anyone who walks through that door arrives with a body that has already been negotiating that condition, long before they encounter anything we would call culture.

Someone understood this. Someone looked at that condition, and made a decision.

Before the programme.
Before the exhibition.
Before the argument about culture.

Here. Water.

And what is being said, in that moment, is something we rarely allow ourselves to say so clearly.
That the person arriving matters.

Before they become anything.
Before they are counted.
Before they are named as audience.

It begins there. And it does not stay there.
It moves through the space.
It shapes what becomes possible.

Because something has already been decided. Quietly.
And you feel it, before anyone names it.
It tells you what this place is for.

What sustains an institution is not its activity.
It is its conviction.

And that conviction is already there.
In what is repeated.
In the rooms that are kept open.
In the way someone is received when they arrive.

You have gathered here to speak about limits.
I come from a place where the limit is not just a concept, but a condition that presses on the body, every single day.

The Beirut port exploded few kilometres away from us.
The economy collapsed.
The war came. And it came again.

And through all of this, the door stayed open.
Now, it is very tempting to call that resilience. It is very tempting to admire it, to turn it into a story that can travel easily, a story that reassures us that culture survives.

I would suggest to you that this temptation is precisely what we must resist.

These moments shape us.
They press on us, they mark us, they stay with us.
But they do not decide for us.

And in those moments, the door stayed open.
Because what mattered was already clear.

Not the programme.
The person.

Not the outcome.
The encounter.

Not the idea.
The presence.

And that is a more difficult truth.

The limit is not the problem.

The limit is the revelation. It reveals what you had already chosen to stand on. What you kept open. What you refused to close. What remained possible because of it.

It reveals the decisions made quietly, long before they were needed.

It reveals the language that was already being spoken, before it found its form.

We speak often about imagination. We speak less often about language.

But if the future is shaped by imagination, and imagination is shaped by language, then the future is already being shaped by the language you are practicing now.

Not the language you write.
The language you enact.
The language of what you make possible.
The language of how we come to exist together.

The language that determines what happens when someone walks through your door.

You have already walked through that door.
Every time you entered a space and felt that you did not need to perform in order to belong.
That you were not being asked to justify your presence.
That something in that room had already made room for you.

That does not happen by accident.
It happens because someone, somewhere, decided what matters, and chose to hold it open, even when it was difficult.

And that decision does not stay in one place. It becomes the language of the institution.

So I will leave you with this.
Not the question of what you will do.
But the fact of what you have already chosen.

What is already present in your institution —
in your way of working,
in your way of being —
that expresses a different understanding of what a cultural space can be.

Not in your strategy.
In your practice.
Not in what you name.
In what you sustain.

Because what will hold is not what you planned.
It is what you decided before anything asked you to prove it.

There is a water dispenser in the entrance hall of Beirut Art Center.
It is still there.
It continues to say, to each person who arrives:
Here. Water

“





ABOUT THE ORGANISERS

FOREWORDS FROM THE HOST

“If you think you understand La Friche, it actually means you don’t.”

— Philippe Foulquié, cofunder of la Friche la Belle de Mai

A space shaped by layers of history, people, and different uses, La Friche la Belle de Mai is a place where artistic production, public life, and hidden stories coexist.

Alice Comte and Ana Stervinou from La Friche la Belle de Mai describe the site as a multifaceted and evolving cultural hub. During TEH 101, participants were able to directly experience the complexity, scale, and diversity that define La Friche today.

“It’s a huge space, full of people and diverse dynamics, with layers of history and even physical secrets hidden throughout the building. We’ll do our best to explain it clearly, but if it still feels confusing, that’s completely normal.” — Ana

“Before it became a creative hub, La Friche was an old factory where Gitanes and Gauloises cigarettes were produced. The factory closed in 1990.” — Alice

“Two years later, in 1992, directors of the Massalia Theater and the Bernardines Theater alongside the deputy mayor for culture in Marseille created an association to occupy and develop a cultural, architectural and urban project in the old manufacture. Within a few months, they were joined by visual artists, dancers, choreographers, music producers and other cultural operators of the city.” — Alice

“Over time, La Friche grew into a multidisciplinary creative center and one of the well-established cultural centres in Marseille, and arguably in France. That’s the beginning, and a little of the story of La Friche.” — Alice

“



These extracts are drawn from the interview. To explore these reflections in more depth, we invite you to read the full conversation on teh.net



ABOUT THE HOST

La Friche la Belle de Mai, located in the heart of Marseille, is a 100,000m² former tobacco factory transformed into a pioneering “third place” for culture, innovation, and urban experimentation. Since its creation in 1992, it has become a major hub for artistic production and social interaction, welcoming over 500,000 visitors and hosting around 650 events annually.

Today, La Friche brings together more than 70 resident organizations and offers a wide range of shared spaces, including cultural venues, offices, a community garden, sports facilities, restaurants, and a daycare. This mix fosters strong connections between artists, local residents, and professionals, creating a vibrant and inclusive ecosystem.

The site also stands out for its flexible and reversible design, allowing spaces to adapt to evolving artistic and community needs. As a hybrid hub, it actively contributes to the transformation of the Belle de Mai neighborhood, historically one of Marseille’s most disadvantaged areas, by involving residents in its development.

Governed as a Collective Interest Cooperative Society (SCIC), La Friche operates through a democratic and collaborative model that serves the public good. Beyond its cultural role, it acts as a key driver of social cohesion, urban regeneration, and economic activity in the city.

ABOUT THE TEAM

Thank you to everyone from the La Friche and Trans Europe Halles teams who helped make the TEH101 conference possible.

The team from La Friche la Belle de Mai for the TEH101 included Alban Corbier-Labasse as Managing Director, Alice Comte as Head of International Cooperation, Ana Stervinou as Event Coordinator, Esther Destres as European Projects Officer, Clara Prat as Communications Officer, and David Soriano as Hospitality Manager.

The Trans Europe Halles team for the TEH101 included Erika Haxhi as Senior Project Manager, Olga Zaporozhets as Communications Officer, Emma Palojärvi as Communications ESC Volunteer and Rita Palma as Production Intern as well as the rest of TEH team and all the TEH members who have contributed with content and facilitation of the sessions.





PROGRAMME OVERVIEW



TEH101 took place in April 2026 in a sunny Marseille, France, marking one of the largest conferences in the network's history. Over four days, more than 300 participants gathered to take part in more than 60 sessions, coming together not only to celebrate and connect with each other, but also to critically engage with the conference's central theme: *Imagining Within Limits: Cultural Centres and Planetary Boundaries*.

Throughout the conference, participants were seen enjoying the spring sun while strengthening relationships and sharing knowledge. These moments of connection were balanced with collective imagination and critical reflection on the pressing ecological challenges of our time.



key thematic threads

- ➔ Imagining new pathways for the next 30 years: what is the future for cultural centres?
- ➔ Cultural centres and climate resilience: how to strengthen local cooperation and territorial engagement?
- ➔ Transforming societies for a sustainable future: letting go to move forward?
- ➔ From resistance to resilience: how to embrace change for a collective future?
- ➔ Social ecology in action: how to build resilient communities through shared responsibility?
- ➔ Extra attention: Mediterranean – shared heritage and cooperation.



The programme offered a diverse mix of workshops, presentations, exhibitions, site visits, walk-shops, movie screenings, shared meals, informal gatherings, and celebrations. Welcoming speeches grounded the discussions in context, while moments of exchange – such as the New members session, the session where TEH members pitched their idea and the Strategic session – created space for dialogue and participation among members. The General Assembly and the hub sessions – as longstanding pillars of the meetings – were also held as part of the programme.

Across many sessions, ecological imagination emerged as a strong and recurring thread, shaping conversations, critical reflections, and creative approaches throughout the conference.

The spring days began with morning activities, such as a run, meditation, and swims. Walkshops and tours that used the city as a space for exploration added to the overall rhythm and energy of the conference. These moments of care and connection were balanced by festive highlights, including the unforgettable sunset on La Friche's rooftop, shared over beers and barbecue. Throughout the conference, La Friche itself stood as a living example of a space deeply engaged with cultural, social, and ecological practices, demonstrating how sustainability can be embedded in everyday cultural life.



The high volume of responses to the open call for programme contributions, and the willingness to accommodating them, resulted in many sessions running in parallel. This created a lively and diverse programme, rich in formats, methodologies, and forms of expression. At the same time, it often required participants to choose between overlapping sessions, fragmenting attention, limiting engagement, and occasionally sparking some fomo.



CREATIVE PROGRAM BY THE RESIDENTS

Throughout TEH 101, La Friche's residents organised a programme of visits and workshops, showcasing the venue, its residencies, and galleries. Participants had the opportunity to meet local actors, such as Le Dernier Cri, Radio Grenouille, Triangle-Astérides, and the Media Lab, among others.



On the last evening, with the local resident Cabaret Aléatoire, we welcomed the Marseille based collective Twerkistan, for a beautiful evening of concerts, performances and DJ sets in the two concert venues of La Friche, to bring the meeting to a grand close.

Welcome to Twerkistan was thought as an immersive show where music, performance and visual arts come together.





EVALUATION



FOR EVALUATION, WE ANALYSED THE FOLLOWING ASPECTS:

- 1 Overall rating
- 2 Hospitality
- 3 Quality of the programme
- 4 Diversity
- 5 Accessibility
- 6 Mobility
- 7 Communication
- 8 Expectations for future meetings

The following pages provide an overview of the feedback received through the evaluation form shared with meeting attendees. This year saw a significant increase in response rate, with 28.57% of participants completing the evaluation (compared to 11% in TEH100).

1. OVERALL RATING

Overall feedback for TEH101 was positive, with an average rating of 8.18 out of 10. Participants clearly expressed the purpose of their presence at the meeting. The event was widely seen as an opportunity to network, present and share their projects, and strengthen or initiate collaborations. It also served as a platform for community mobilisation and peer learning, with participants valuing the chance to exchange experiences, challenges, and good practices with other cultural centres. In addition, some attendees attended with the intention of exploring potential membership in TEH, as well as to experience La Friche.

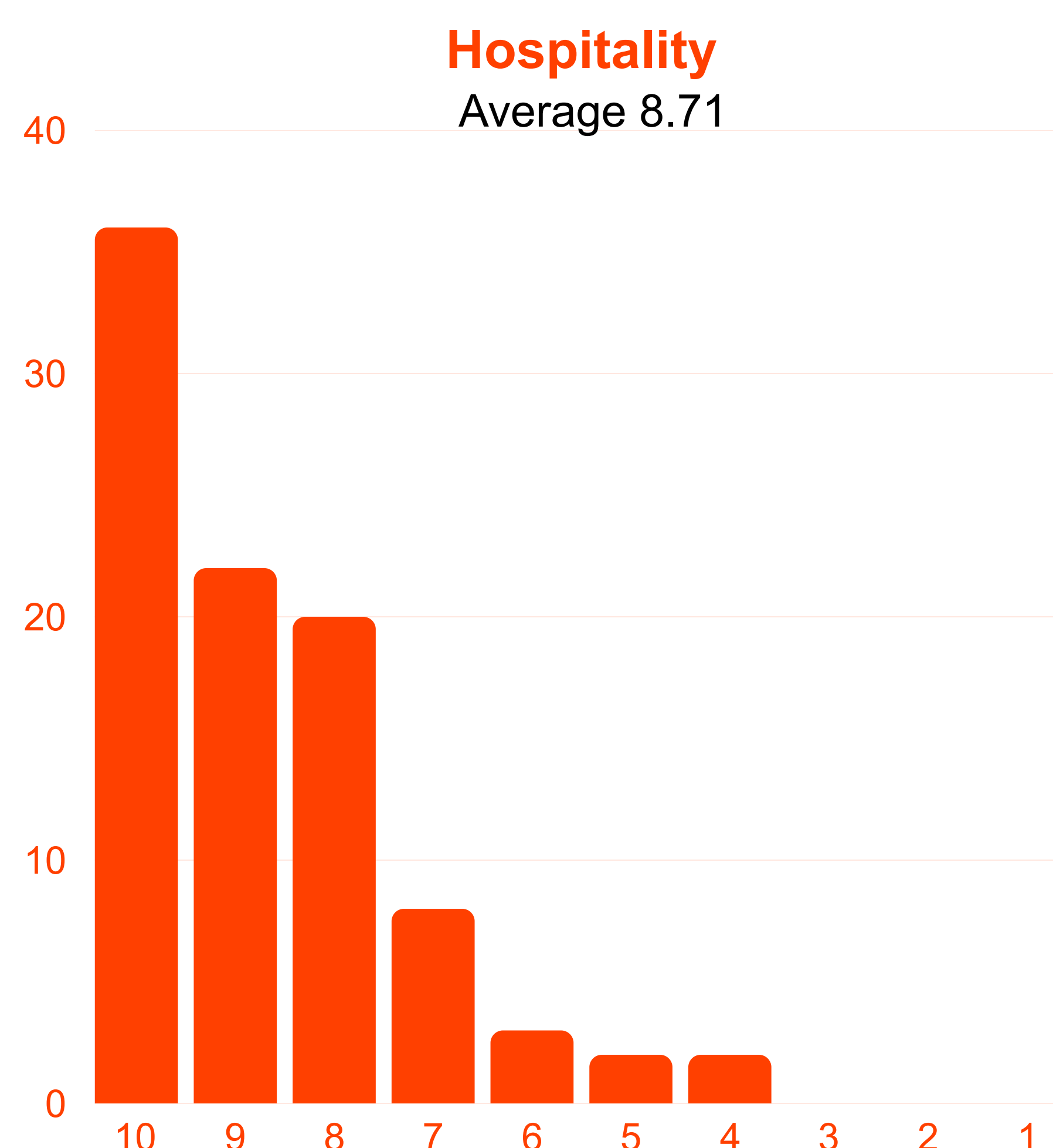
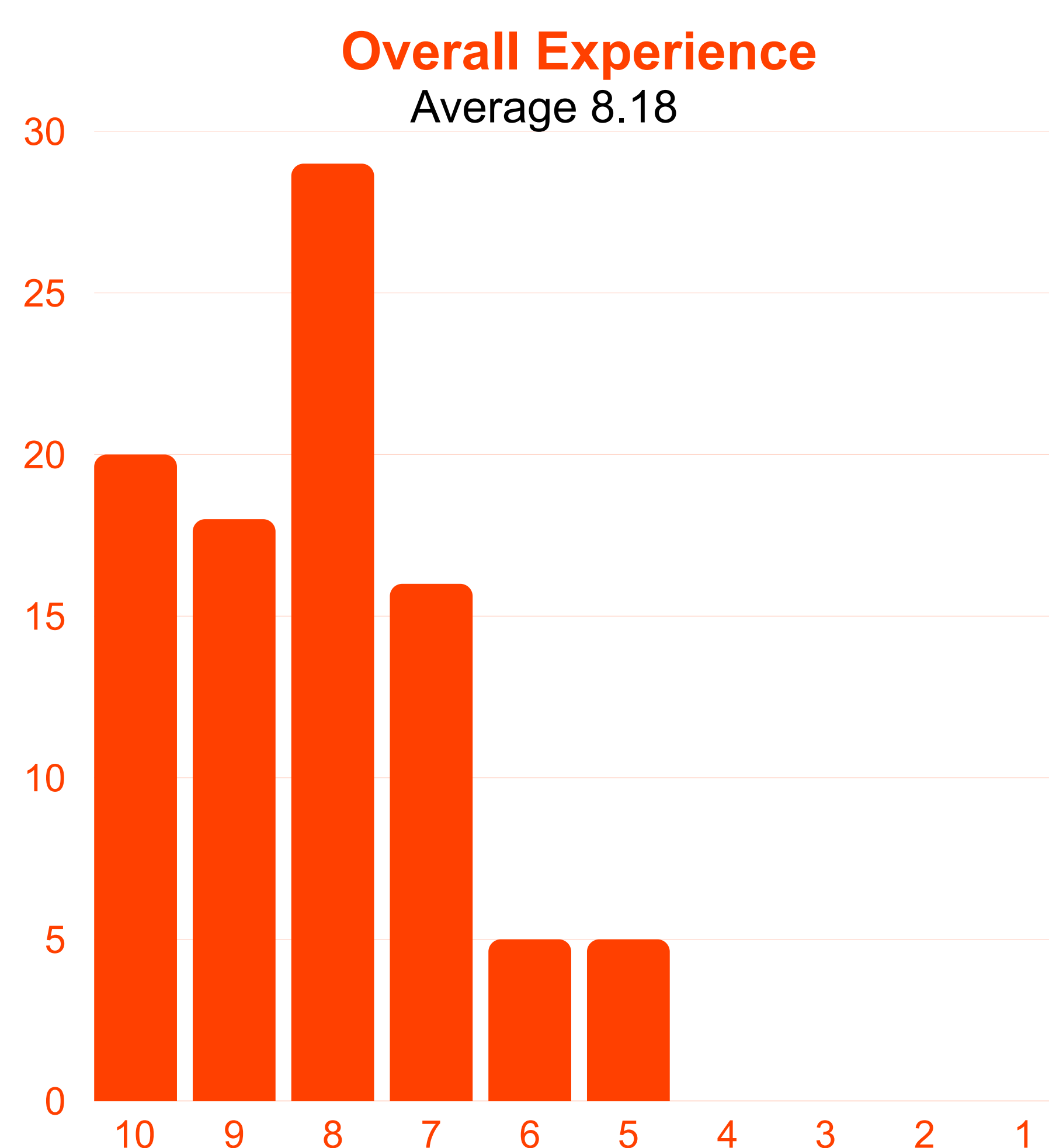
A recurring theme throughout the feedback was the diversity of the programme. This was highlighted both as a key strength and a challenge. While many participants appreciated the wide range of content, the programme was often described as intense, overwhelming, and at times overly packed. Despite this, individual sessions and the overall organisation received strong positive feedback. As one participant noted: “It was very intense and full of interesting things that overlapped”.

At the same time, some concerns were raised regarding the content. Participants mentioned a lack of structured networking opportunities and noted that certain sessions felt less relevant to the practical challenges faced by cultural centres. There was a clear interest in more case study presentations and dedicated formats to facilitate connections, such as structured networking or “speed-dating” sessions.



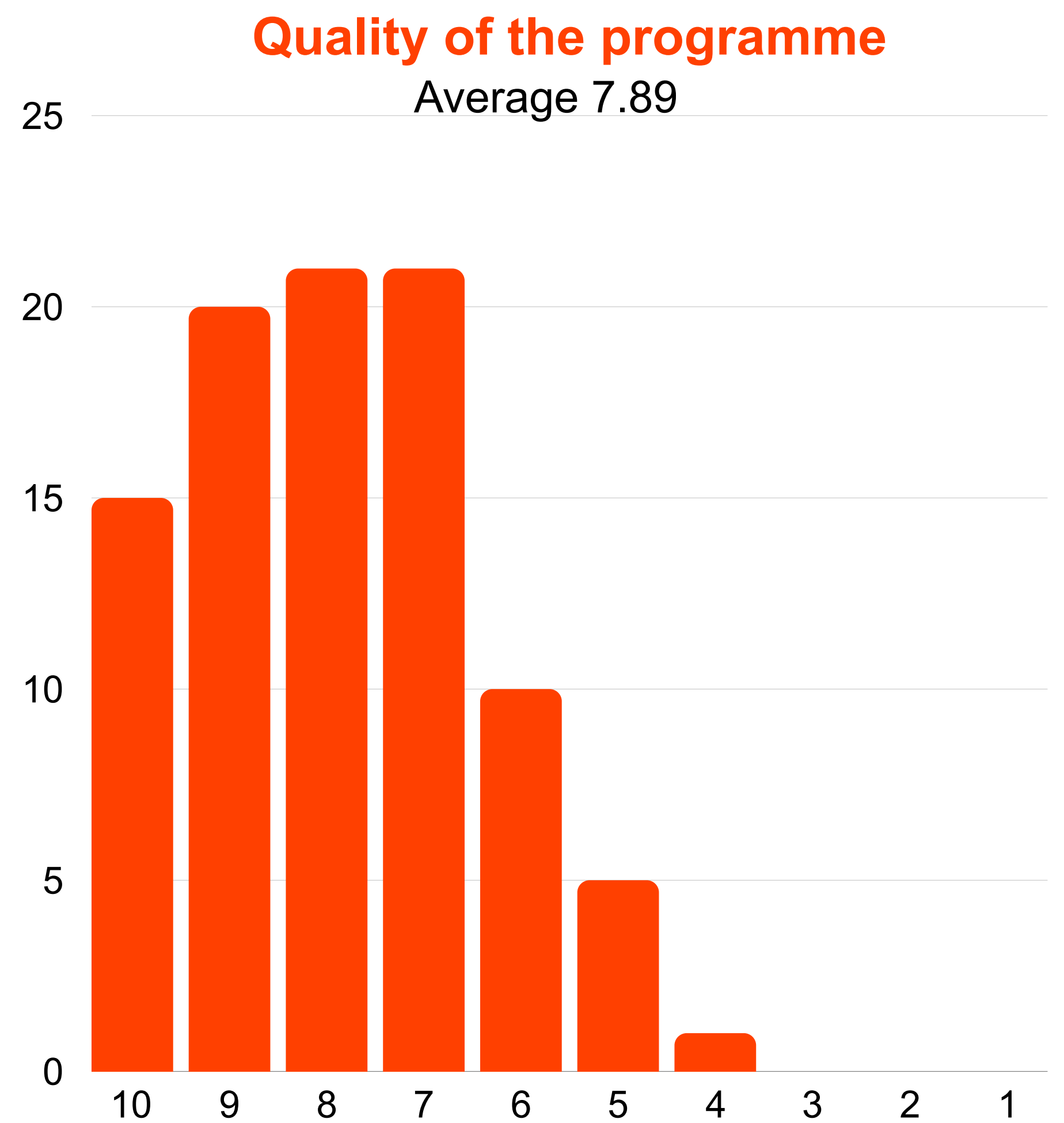
2. HOSPITALITY

Hospitality received generally strong feedback, particularly in relation to the local visits and overall atmosphere. Food, however, received mixed reviews: while some participants described it as delicious, others found it insufficient in quantity.



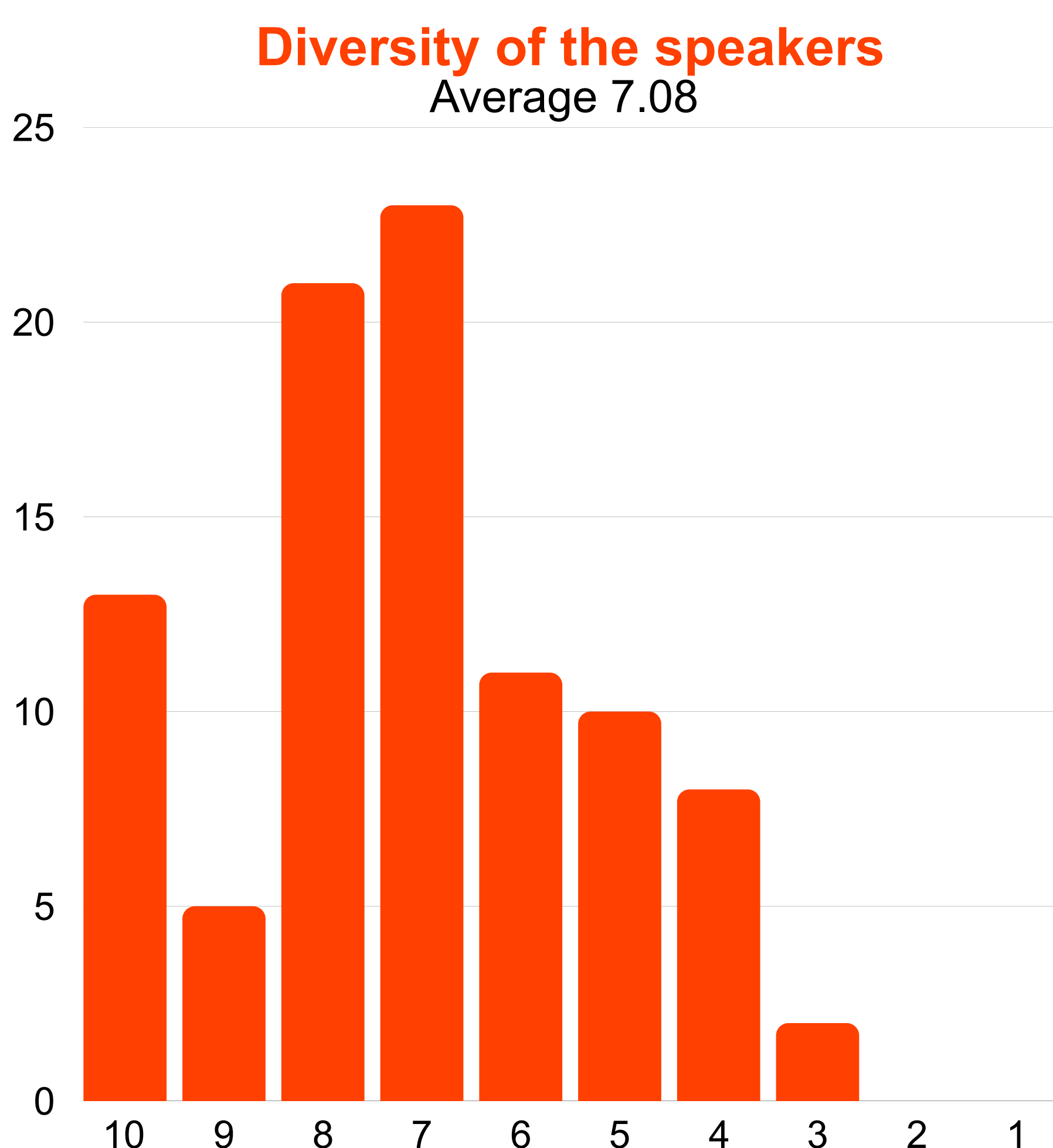
3. QUALITY OF THE PROGRAMME

The overall quality of the programme was rated positively. Specific highlights included the opening speeches, all N.E.S.T. hub sessions, the walk-shop *Climbing over the Secrets of Marseille*, the open session/open mic during the *Newbies* session, and the tours of La Friche and *Two Beats per Minute*.



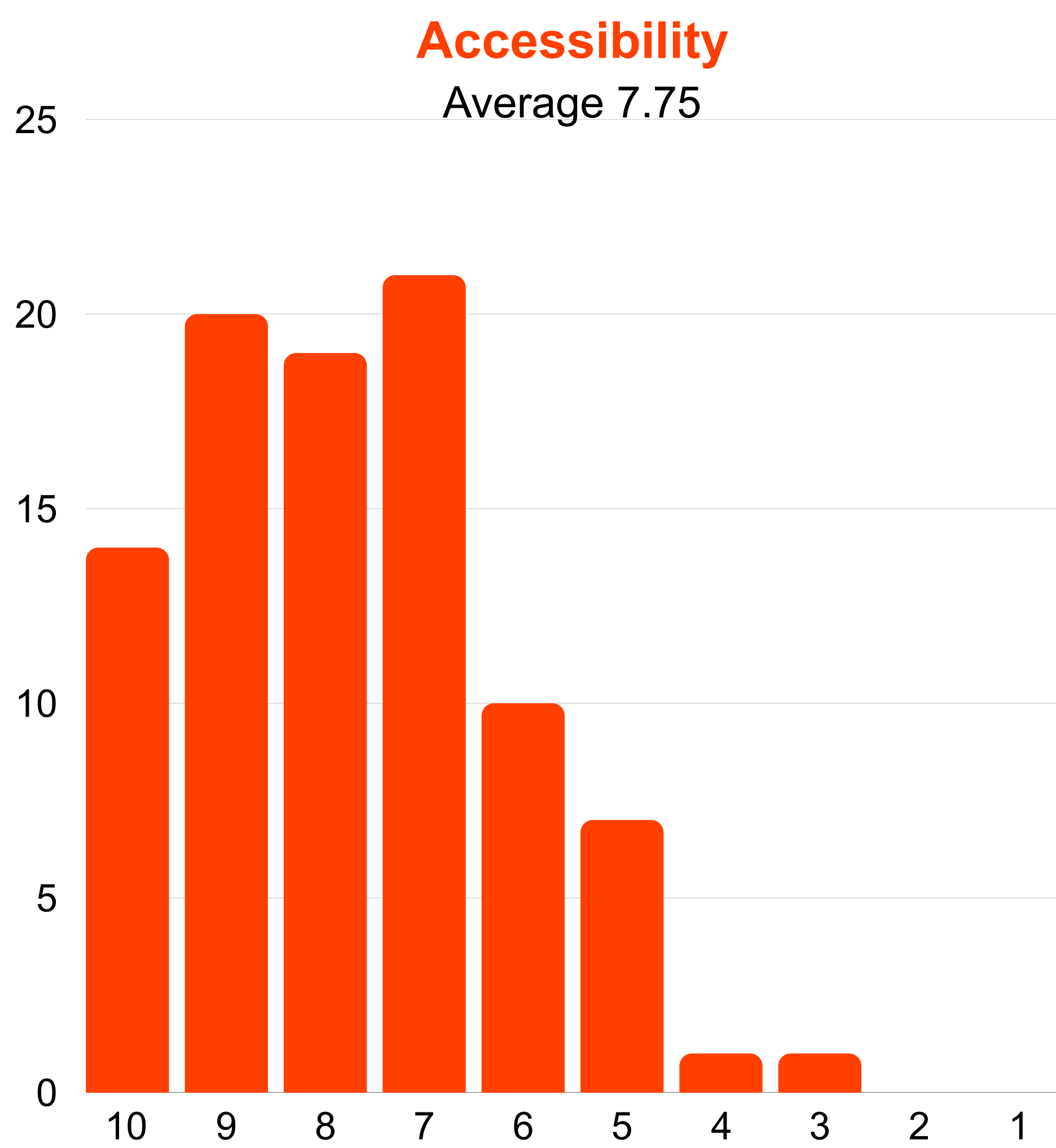
4. DIVERSITY

Diversity and inclusion received an average score of 7.08. Participants pointed to a lack of BIPOC representation among speakers and attendees. This contrasted with the venue itself, which was described as reflecting a high level of diversity in its audience and environment. Language was also raised as a barrier, with several participants noting that the level of English used was sometimes too academic for non-native speakers.



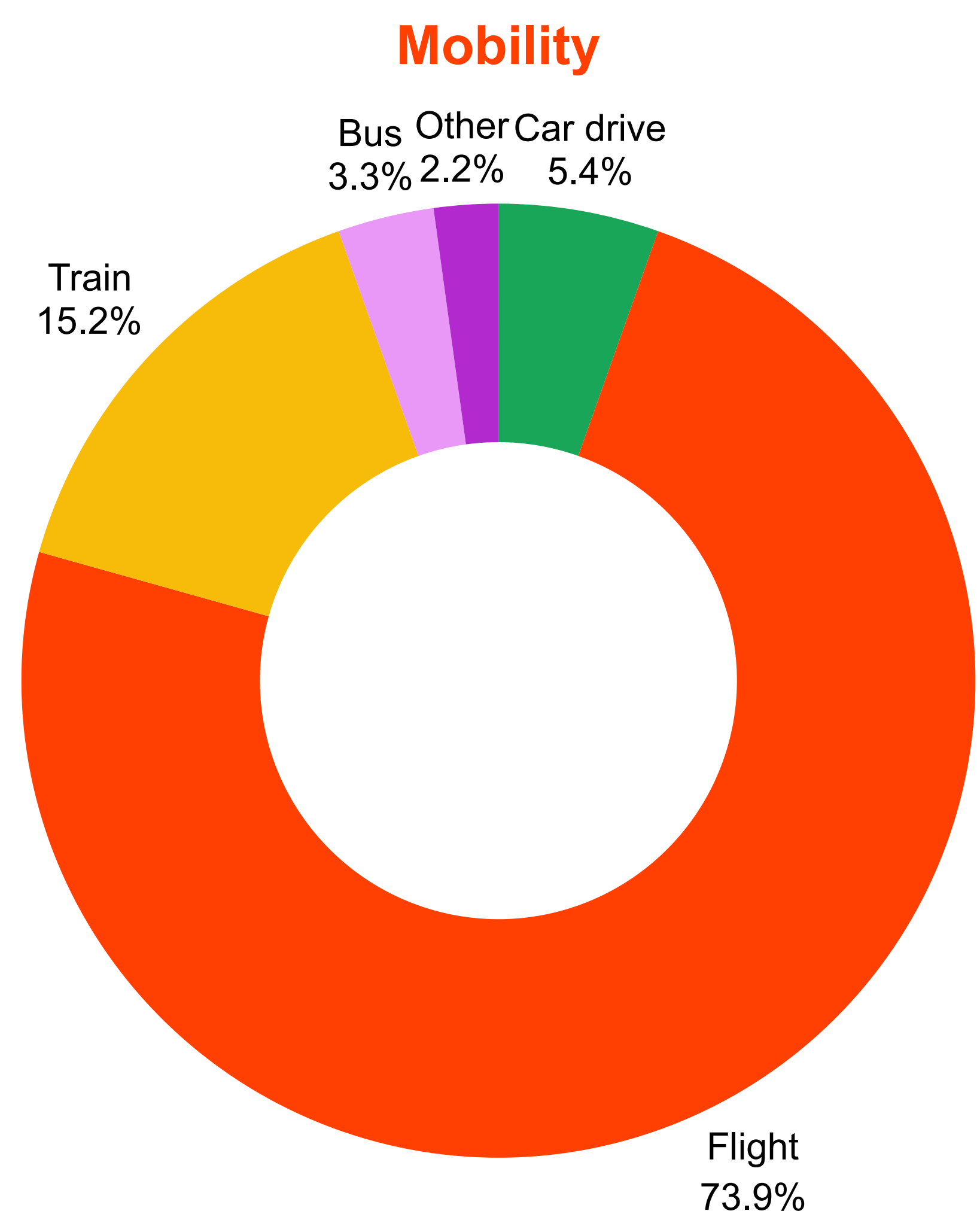
5. ACCESSIBILITY

Accessibility concerns were mentioned multiple times, particularly regarding the difficulty of navigating the venue and finding rooms. Additionally, pricing of the event was frequently cited as a barrier.



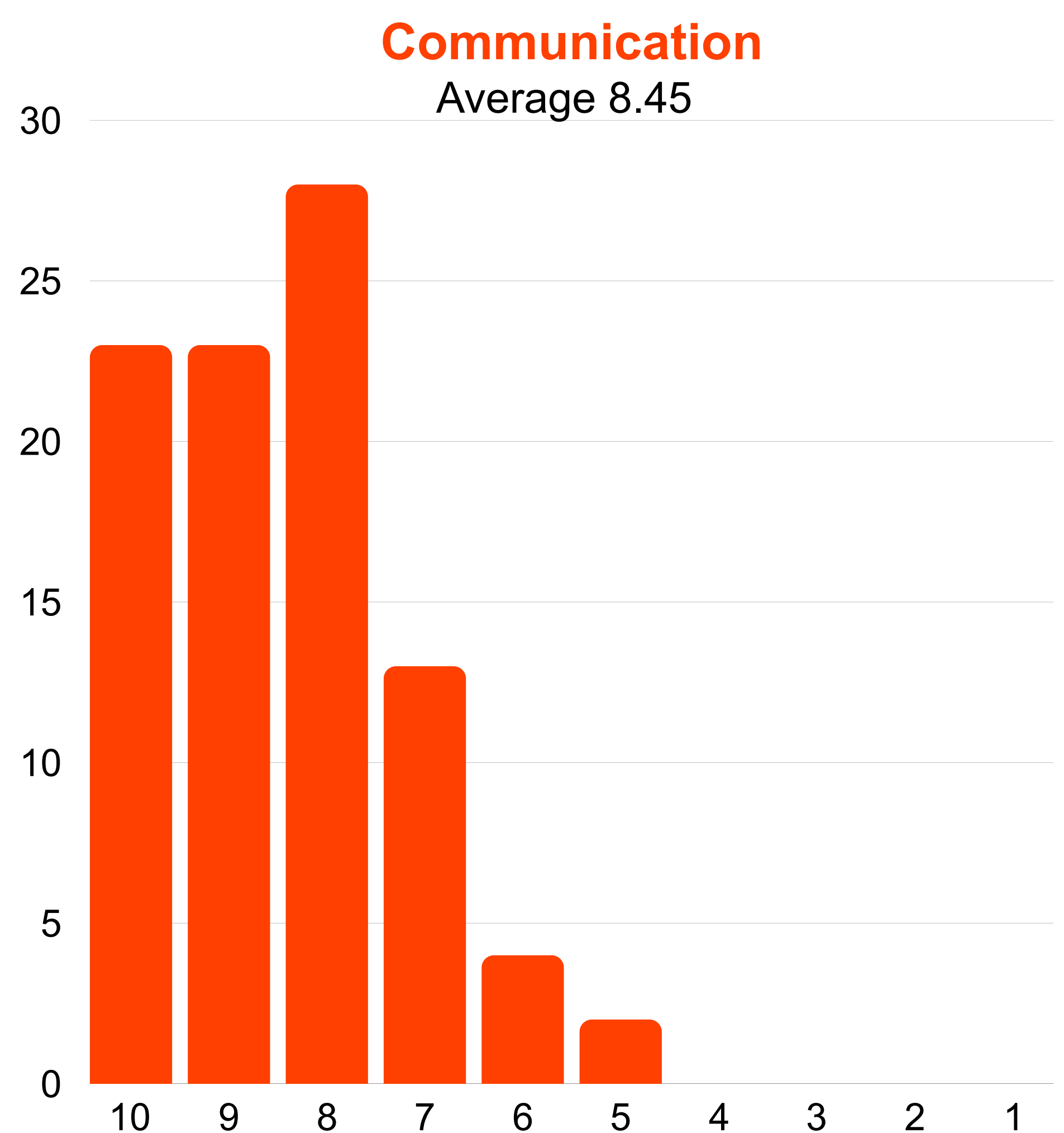
6. MOBILITY

Most participants travelled by plane to attend the conference.



7. COMMUNICATION

Communication was strongly rated overall. Swapcard – event management platform used in TEH101 – was the most frequently mentioned aspect of communication, and was generally described positively as easy to use, practical, and informative. However, some concerns were raised regarding data safety, as well as the usability of notifications and chat functions.



COMMUNICATIONS DATA

Website (TEH101 page past 12 months):

- 5,203 views
- 2,260 unique visitors

Instagram:

- 200+ stories shared during the event week (including reposts and TEH content)
- 30,626 unique views of those stories
- 20,445 unique views of the TEH101 posts
- 134 new followers during the event

Facebook:

- 5,826 unique views of posts made about TEH101
- 178 interactions with those posts
- 16 new followers during the event

LinkedIn:

- 10 posts
- 10,866 combined impressions

8. EXPECTATIONS FOR FUTURE MEETINGS

Financial constraints were identified as a key barrier to attendance. Participants expressed a desire for fewer parallel sessions, more outdoor activities, and additional rest time to better balance the programme. There was also a clear interest in more facilitated networking opportunities, along with a clearer overview of participating cultural centres to strengthen connections.



Overall, TEH101 was positively received and succeeded in fostering exchange, collaboration, and community-building, while also highlighting areas for improvement, particularly in balancing programme intensity, strengthening inclusivity, and creating more structured opportunities for connection.





LOCAL IMPACT



As key actors of the event, the residents of the La Friche (including Radio Grenouille and Le Dernier Cri) shared a glimpse of their daily work by offering tours of their workshops and offices, creating interesting connections with TEH Members and participants.

The opening roundtable, *Meet the local players*, provided a perfect introduction to the Marseille cultural scene and its commitment to the crucial ecological and social transitions of tomorrow. The discussions were further enriched by insights from local pioneers, such as the Cité des Arts de la Rue, the Citadelle, and the Tiers-Lab des Transitions.





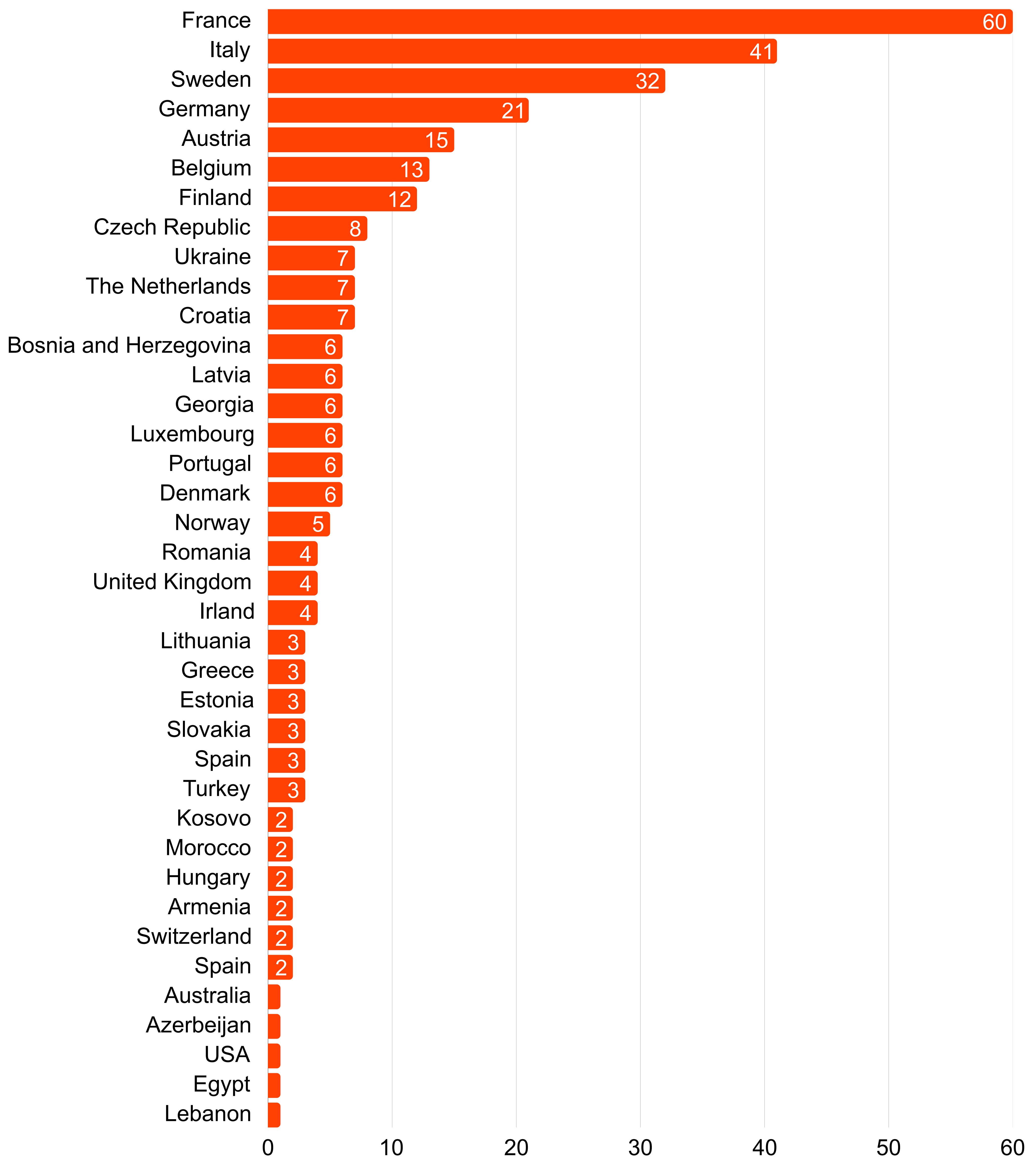
LIST OF PARTICIPANTS



PARTICIPANTS COUNTRY

There were 323 people from 37 countries registered on Swapcard. The largest group came from France (60 participants).

Among the attendees, 42 participants were from countries outside the European Union, representing approximately 13.0% of the total. In total, 15 non-EU countries were represented: Ukraine, Georgia, Bosnia and Herzegovina, Norway, the United Kingdom, Turkey, Kosovo, Morocco, Switzerland, Armenia, Azerbaijan, the United States, Australia, Lebanon and Egypt.



First name	Last name	Country	Organisation
Adam	Jorlen	Australia	The Naval Store
Adrian	Breha	Romania	Timis County Youth Foundation (FITT)
Agathe	Pot Le Bleis	France	Trans Europe Halles
Agneta	Forslund	Sweden	Köttinspektionen
Ahmed	Nagy	Egypt	B'sarya for Arts,
Alexandra	Resch	Germany	IMAL International Munich Art Lab
Alexandra	Lidvall	Sweden	Nova Cvernovka
Alice	COMTE	France	Friche Belle de Mai
Alice	Gabay	France	AMI - Aide aux Musiques Innovatrices
Alma	Kantor	France	Student
Alp	Arisoy	Turkey	Motorhane Cultural Network (MoKA)
Amelie	Snyers	United Kingdom	Village Underground
Amine	Slimani	Morocco	rue de Tanger
Ana	Bacic	Croatia	Savez udruga Rojca
Ana	Stervinou		La Friche la Belle de Mai
Anastasia	Dourida	Switzerland	Communitism/ ETH Zurich
Andreea	Iager Tako	Romania	Centrul Cultural PLAI/ AMBASADA
Andrina	Nilsson-Eriksson	Sweden	Ifö center
Angelique	Suijkerbuijk	The Netherlands	Kunst en Vliegfabriek
Ann	Teerlinck		Wetopia / Moving Marseille
Anna	Netouschek	Austria	Solektiv
Anna	Klimesova	Czech Republic	Ustredna Vzlet
Anna	Gonnot	France	Friche la Belle de Mai
Anna	Gurgenidze	Georgia	Open Space_ Center for Visual and Performing Arts
Anna	Hilber	Italy	BASIS Vinschgau Venosta
Anna-Maija	Vaimala	Finland	Art House Turku
Anne	Watthee	Belgium	Cultureghem
Anne	Haynes	USA	Hyperplaced
Anne Mie	Strubbe	Belgium	De Stadsnomaden vzw
Armando	Chiarini	Italy	CARME
Barbara	Luypaert	Belgium	Cultureghem vzw
BARBARA	ELIA	Sweden	TEH COORDINATION OFFICE
Benjamin	Čengić	Bosnia and Herzegovina	Gallery Manifesto
Binta	von Rönn	Germany	Transformati.on 2050
Bjoern	Dramsvik	Sweden	ifö center
Bonnie	Caroff	France	SCIC Friche la Belle de Mai
Bruna	Accardo	Italy	Camere d'Aria/ Associazione Oltre...Aps
Bruna	Iselle		Wetopia / Moving Marseille
caelan	bristow	Ireland	Live Art Ireland
Camille	Jaffard	France	Friche Belle de Mai
Carolin	Hilbig	Germany	Moritzbastei

First name	Last name	Country	Organisation
Caroline	Timmerman	France	The Human Impacts Institute
Catarina	Silva	Portugal	University of Coimbra, Centre for Interdisciplinary Studies
Cathrine	Zander	Sweden	Subtopia
Ceyda	Berk-Söderblom	Sweden	TEH Coordination Office
Christian	Grauvogel	Germany	Transformati.on 2050 / Eutropian
Christine	Bouvier	France	RedPlexus
Christoph	Grud	Austria	Die bäckerei
Christoph	Schirmer	Germany	Moritzbastei
Claire	Demaison	France	Tiers-Lab des tRANSITIONS
Connor	Benedict	Portugal	Carpintarias de Sao Lazaro
Cornelia	Wagner	Germany	Zentralwerk e.V. Dresden
cyril	stom	The Netherlands	MAAKgemeenschap De Hoop
Daniel	Styles	Czech Republic	Vitamin
Daniel	Ongjerth	Hungary	11_11
Daniela	Šiandorová	Czech Republic	Pragovka Gallery
daniela	patti	Italy	Eutropian
Dario	Marmo	Italy	LAMA
David	Soriano	France	SCIC Friche la Belle de Mai
Davis	Kanepe	Latvia	Kanepes Kulturas centrs
Davis	Kanepe	Latvia	KKc
Deej	Fabyc	Ireland	Live Art Ireland
Dela	Miessen	Portugal	Fix in Art
Diana	Ihnatenko	Ukraine	IZOLYATSIA Foundation
Didier	Scheuren	Belgium	KUCKUCK
Diletta	Caimmi	Italy	Università Vita-Salute San Raffaele
Dirk	Chauvaux		Wetopia / Moving Marseille
do	demuth	Luxembourg	Cooperations
Dries	Vanneste		Wetopia / Moving Marseille
Dune	Stora-Simonet	France	Dune Stora--Simonet
Edit	Szabó	Sweden	Ifö Center
Eduard	Partsvania	Georgia	Megobar
EFROSYNI	TSIRITAKI	Greece	Communitism
Eleférios	Kechagioglou	France	pp
Elena	Libre	France	Les grandes Tables
Elena	Mattioli	Italy	DAS - Dispositivo Arti Sperimentali
Elena	Giunta	Italy	Studio Shift
Elie Laucher	Laucher	Italy	Zō centro culture contemporanee
Elmira	Chepiha	Ukraine	Non-Profit Organization "Slavic Cultural Center of the Looking Glass"
Elvira	Mittheis	Luxembourg	COOPERATIONS
Emanuele	Miceli	Italy	Associazione culturale Zō
Emilie	ROBERT	France	Théâtre Massalia

First name	Last name	Country	Organisation
Emilie	Formanová	Czech Republic	Ústředna, Vzlet
Emma	Palojärvi	Sweden	Trans Europe Halles
emmanuel	vergès	France	Observatoire des Politiques Culturelles
Emmanuele	Curti	Italy	Lo Stato dei Luoghi
Eralp	Kortach	Spain	Mediterranean Hub
Erika	Haxhi		Trans Europe Halles
Erki	Pruul	Estonia	Aparaaditehas
Esther	Rouzé	France	Assistante cheffe de projet RE.EC
Esther	Destres	France	Friche La Belle de Mai
Eugen	Paraschivu	Romania	Timiș County Youth Foundation
Eva	Riccio	France	Independant
eva	schaaf	Germany	Allerweltshaus
Eva Teresa Louise	Holmberg	Sweden	Ifö Center
FABIENNE	AULAGNIER	France	Les Rencontres à l'échelle / Les Bancs Publics
Fanny	Bordier	france	M-topia
Fariba	Mosleh	Austria	ArtSocialSpace Brunnenpassage Vienna
Fazette	BORDAGE	France	Ambassador Confort Moderne Mains d'Œuvres
Ferdinand	Richard	France	Fanak Fund
Fernand	Van Bever	Belgium	halles de Schaerbeek
Fernando	Belo	Portugal	Carpintarias de São Lázaro
Francesca	Assi	Italy	Bloom Cooperativa Sociale il Visconte di Mezzago
Francesca	Bertolini	Italy	La Foresta - Accademia di Comunità
FRANCKY	BLANDEAU	France	Institut français
Fredrik	Jönsson	Sweden	Mejeriet
Frido	Hinde	Germany	ufaFabrik
Gabija	Stašinskaitė	Lithuania	SODAS 2123
Gordana	Crnko	Austria	Brunnenpassage
gregory	Bueken	Belgium	Halles de Schaerbeek
Guévork	Aivazian	Armenia	Aivazian editions
Gunter	Buechau	Germany	Ifö Center
Gwendolenn	Sharp	France	The Green Room
Hakan	Baraz	Sweden	Ifö center
Hallvard	Nomeland	Norway	USF Verftet
Hanna	Sohm	Austria	WUK
Hanna	Nilsson	Sweden	Kultur mejeriet
Hanna	Olsson	Sweden	Trans Europe Halles Coordination Office
Hanneke	Vis	The Netherlands	BuurHan
Hannes	Goetsch	Italy	BASIS
Hélène	FROMENT	France	Part of cooperative scic friche belle de mai
Héloïse	Blanc	France	SCIC Belle de Mai
Hugo	Thers	Italy	Ass. oltre

First name	Last name	Country	Organisation
Ibrahim	Nehme	Lebanon	Beirut Art Center
Ilaria	Cesari	Germany	Wunderkammer
Ilaria	Esposito	Italy	LAMA Società Cooperativa - Impresa Sociale
Ilkin	Huseynov	Azerbaijan	ORTAQ
Ilona	Touchard	France	Alter-Places
Inês	Severino	Luxembourg	Kulturfabrik
Ingvild Dirdal	Bjørnson	Norway	Tou Scene AS
Irene	Favero	Belgium	EACEA
irene	crosta	Italy	Alle Ortiche
Irmantas	Rimkus	Lithuania	Anyksčiai Art Incubator-Art Studio
Isabella	Inti	Italy	Stecca3
Israel	Aloni	Sweden	iIDance
Ivana	Vilović Marušić	Croatia	Culture Development Association "CDA", Klub Močvara
Ivar Chelsom	Vogt	Norway	USF Verftet
Jacky	Lynen		Wetopia / Moving Marseille
Jakob	Svensson	Sweden	MEJERIET
Jan	Franjul	United Kingdom	Rojc Associations Alliance
Janja	Sesar	Croatia	Pogon - Zagreb Center for Independent Culture and Youth
Jasmina	Šarić	Croatia	Culture Hub Croatia
Jeanne	Le Scodan	France	SCIC - La Friche
Jeff	Nuyttens		Wetopia / Moving Marseille
jen	jendreizik	Germany	Allerweltshaus Köln
Jennifer	Ramirez	Finland	Lapinlahden Lähde Oy
Jenny	Magnusson	Sweden	Subtopia/Upplev Botkyrka AB
Jere	Pensikkala	Finland	Art House Turku
Johan	Nicolas	France	FRICHE LA BELLE DE MAI
Joke	Quintens	France	Wetopia / Moving Marseille
Jonathan	Haner	Sweden	Ifö Center
Jorela	Karriqi	Turkey	Yekpare
Joris	Hofmans	The Netherlands	Maakgemeenschap De Hoop / CC
Joris	Brepoels		Wetopia / Moving Marseille
José	Martí	Spain	Pluto
Julia	Paffenholz	Germany	Allerweltshaus Köln e.V.
Julia	Holm	Sweden	Kulturmejeriet
Juliana	Kamotskin	Finland	Art House Turku
Juliette	Vernier	France	La Main
Juliette	Bompoint	France	Me
Juste	Druskine	Norway	Tou Scene AS
Kai	Huotari	Finland	KAAPOLI
Karen	Welp	The Netherlands	Buurtklimaatje
Karen	De Looze		Wetopia / Moving Marseille

First name	Last name	Country	Organisation
Karmen	Otu	Estonia	Aparaaditehas
Karoliina	Eerola	Finland	KAAPOLI
Kaspars	Kondratjuks	Latvia	Kaņepes Kultūras centrs
Katarina	Sundkvist Zohari	Sweden	Köttinspektionen
Katerina	Flora	France	PPCM (Le Plus Petit Cirque du Monde)
Kitti	Baracsi	Portugal	periferias dibujadas / Criar Cidade
Konstanze	Müller	Austria	Solektiv
Kristian	Krog	Denmark	Maltfabrikken
Kristīne	Auniņa	Latvia	Art space MALA
Krystyna	Dub Rehackova	Czech Republic	Pragovka Gallery
Kseniya	Ulyanova	France	Izolyatsia
Larissa	Fliri	Italy	BASIS
Laura	Heftrich	Luxembourg	Coopérations asbl
Laura	Camacho Salgado	Norway	Cultural Transformation Movement Project (CTMP)
Laurent	Bigarella	France	Reset! network / Arty Farty
Lena	Dramsvik	Sweden	Ifö center
Leonardo	Delmonte	Italy	Consorzio Wunderkammer
Liene	Jurgelane	Denmark	Institut for X
Liene	Jurgelane	Denmark	Institut for (X)
Liesbet	Sourbron		Wetopia / Moving Marseille
Lina	Allia	France	Radio Grenouille - Euphonia
Lina	Rimkienė	Lithuania	Anykščiai art incubator - art studio
Lion	Pierrès	France	La Friche Belle de Mai
Lisa	Birgand	France	SCIC Friche la Belle de mai
lisa	regenthal	Germany	Moritzbastei Betriebs GmbH
Liz	O Dowd	Ireland	The Dock
Lola	van den Berg	France	Student at Sciences Po Aix
Lola	Rossi	Italy	Bloom - Cooperativa Sociale il Visconte di Mezzago
Loli	Meseguer	Belgium	Goethe-Institut
Louise	Goegebeur	Belgium	Vzw De Onderstroom / Horst
Louise	Guin	France	Friche la Belle de Mai
Louna	Fattoumi-Piot	France	La Friche la Belle de Mai
LUCA	MESCHI	Italy	NUOVO ARMENIA
Lucie	Duriez	France	Friche la Belle de Mai
Lucie	GUTH	France	Friche la Belle de Mai
Luisa	Costa	Italy	LAMA Impresa Sociale
Lulzim	Hoti	Kosovo	7 arte
Lusine	Dostibegian	Georgia	Cultural and Management Lab
Ma	Conlon	Ireland	The Dock
Maaïke	Stutterheim	Greece	Communitism
Maïa	Paounov	France	Observatoire des Politiques Culturelles

First name	Last name	Country	Organisation
malena	olsson	Sweden	ifö center
Mara	Polloni	Italy	OPEN EVENT DumBO
Mara	Sylvain	Sweden	Trans Europe Halles
Marc	Scheer	Luxembourg	Cooperations
Mari	Nilivaara	Finland	Cable Factory
maria giulia	cantaluppi	Italy	Stecca3
Mariam	Topchishvili	Georgia	Art House Gori
Marie	Lesage	France	Institut français
Marie-Christine	Hartig	Austria	Soho Studios
Marieke	De Munck	Belgium	VIERNULVIER
Marilù	Manta	Italy	BASE Milan
Marina	Batinic	Croatia	Culture Hub Croatia
Marina	Nikolic	Germany	IED European Instituto de Design
Mario	Fudurić	Croatia	Pogon-Zagrebački centar za nezavisnu kulturu i mlade
Marion	Bergé-Lefranc	France	Friche Belle de Mai
Mark	Dieler	Italy	kaņepes kultūras centrs / nordic baltic hub
Martin	Thim	Denmark	Kulbroen
Mathilde	Rubinstein	France	Citadelle de Marseille
Mathilde	Gouteux	France	Aix-Marseille Université
Matwe	Kascak	Slovakia	Trans Europe Halles
Maurice	Maet		Wetopia / Moving Marseille
merve	kavas	Turkey	Yekpare
Mia	Suau	France	La Friche
Michal	Mikulas	Slovakia	May Berlin
Michal	Klembara	Slovakia	Malý Berlín
Michel	Simon	Luxembourg	Cooperations Asbl
Michele	Bee	Italy	Manifatture Knos
Mieke	Renders	Sweden	Trans Europe Halles
Miljan	Vuković	Bosnia and Herzegovina	Cultural Centre Trebinje
Mira	Bryssinck	Belgium	VIERNULVIER
Mykhailo	Glubokyi	Ukraine	IZOLYATSIA
Nadia	Brahmi	France	Campus art Méditerranée
Naomi	Pedri Stocco	Italy	Lo Stato dei Luoghi
Nardina	Zubanović	Bosnia and Herzegovina	Punkura/Kolektiv Kreativa
Natalia	Tyshchuk	Ukraine	izolyatsiya. platform of cultural initiatives
Nele	Maes		Wetopia / Moving Marseille
Olena	Odynets	Ukraine	NGO 'Creative Union of Donetsk Region'
Olga	Zaporozhets	Sweden	Trans Europe Halles
Pamela	Toscano	Italy	Zo centro culture contemporanee
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Pauline	Coutant	France	Friche la Belle de Mai

First name	Last name	Country	Organisation
Paux	Jean-François	France	La Main
Petar	Atanackovic	Germany	Inwole
Peter	Pernet		Wetopia / Moving Marseille
PICARD	Marie	France	Radio Grenouille
Pierre	BRINI	France	Le LABA
Pit	Herold	Denmark	Kulbroen
Raine	Heikkinen	Finland	Kaapeli
Raisa	Karttunen	Finland	KAAPELI
Riccardo	Biffi	Italy	Bloom - Cooperativa Sociale il Visconte di Mezzago
Rinor	Kurshumliu	Kosovo	7Arte
Rita	Delgado Correcher	Spain	Pluto
Rita	Palma	Sweden	Trans Europe Halles
rossella	tricarico	Italy	Manifatture Knos
Roswitha	Maul	Germany	Zentralwerk
Roxana	Apostol	Romania	culture professional
Ruth	Dinah	United Kingdom	Village Underground
Ryan	Taylor	United Kingdom	Village Underground
Sabine	Keller	Germany	Alte Feuerwache Köln
samira	tou	France	la maison du vallon
Samuel	Gigot		Wetopia / Moving Marseille
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Sanja	Burlovic	Croatia	Autonomous Cultural Centre Attack
Sara	Soldera	Italy	Campo Teatrale
Sarah	Zelt	Austria	Das LOT
Sarah	Klimbacher	Austria	Kollektiv Kaorle
Sarah	Payton	The Netherlands	Art City NDSM
Sarita	Vujkovic	Bosnia and Herzegovina	Museum of conterporary art of Republic Srpska
Sebastiano	Moltrer	Italy	La Foresta - Accademia di comunità
Ségolène	Le Contellec	Italy	Zo centro culture contemporanee
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Sergio	Pitillo	Italy	Bloom Cooperativa Sociale Il Visconte Di Mezzago
Shawn	Wright	Austria	Diebaeckerei
Silvia	Peluzzi	Italy	Studio Shift srl SB
Silvia	Pinto	Italy	Itinerari Paralleli
Simone	Barisione	Italy	Banda Larga APS
Sofia Elena	Sacchini	Italy	ASSOCIAZIONE OLTRE...APS
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Sophie	Hennis-Hosseini	Germany	Allerweltshaus
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Stefanie	Steinwendtner	Austria	WUK

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susana	monteiro	France	Scic friche la belle de mai
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Svitlana	Loshchakova	Ukraine	IZOLYATSIA and Soledar community
Tadeusz	Sobczyk	Estonia	Aparaaditehas
Tako	Dzagania	Georgia	TEH External Evaluators Team
Tamar	Janashia	Georgia	Culture and Management Lab
Tamar	Iakobidze	Sweden	TEH external evaluator
Tanguy	Gibaud	France	Tanguy Gibaud
Thalia	Giovannelli	Sweden	Trans Europe Halles
Theo	Gustafsson	Sweden	Mejeriet
Theodosia	Margari	Greece	Dexameni project
Tiffany	Fukuma	Bosnia and Herzegovina	La Station Gare des Mines / UNESCO
Timo	Bogataj	Austria	Kollektiv Kaorle
Tina	Gevorgyan	Armenia	Friche la Belle de Mai
Tine	Theunissen	Belgium	Viernulvier
Toby	Hall	Czech Republic	Vitamin
Ulli	Koch	Austria	WUK Werkstätten und Kulturhaus
Ulrich	Möbius	Germany	Peißnitzhaus/ Gemeinschaftsamt
Ulrike	Fallmann	Austria	Art By Concept
Uta	Richter	Switzerland	MottattoM
Vânia	Rodrigues	Portugal	University of Coimbra, Centre for Interdisciplinary Studies
Viena	Auvinen	Finland	Fem-R
Viktoria	Kindstrand	Sweden	Ifö Center
Vilja	Alenius	Sweden	Mejeriet
Ville	Pellinen	Finland	Lapinlahden Lähde
Viola	Hubáčková	Czech Republic	Pragovka Gallery
Wunderkammer	Consortio	Germany	Wunderkammer
Yuliya	Zakolyabina	Latvia	Izolyatsia
Zane Karīna	Kalēja	Latvia	Art Space Mala
Žaneta	Vávrová	Czech Republic	Vzdělávací a kulturní centrum Broumov
Zosia	Szczepanska	Sweden	Trans Europe Halles
Zuzana	Ernst	Austria	Brunnenpassage

THANK YOU!



TEH + FRICHE