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

Thursday 25th of October

Welcome to Korjaamo and guided tour. Presentation of staff.

TEH Delegates’ Meeting

Working the Net

Reception at the Old City Hall of Helsinki
Host: Head of Division of Cultural Policy Marianna Kajantie

Performing Arts Night with:
Free Theatre, Belarus: Generation Jeans
Eeva Muilu: Vermiculus
Todellisuuden Tutkimuskeskus: Niina@Work

Friday 26th of October

Seminar Day: Innovating White Rabbits
Improving Your Economy and Developing Your Cultural Offering at the Same Time

Presentations:

Making €€€ for Art: Co-creating the Custom Experience
Researchers Erik Pöntiskoski & Paavo Järvensivu, Helsinki School of Economics

Marketing Pori Jazz Festival
CEO Katja Leppäkoski, Pori Jazz Festival

How Art and Business Has Been Combined in Builing Von Krahl Theatre and Beyond
Director Peeter Jalakas, Von Krahl Theatre, Tallinn

A Road Map to Five Different Types of Cultural Centres, Their Cultural Offering and Economy
Raoul Grünstein, Korjaamo and Erik Backer, Melkweg

Workshops 1–6 to choose from:
1. Productions – CEO Mikko Leisti, Pluto Finland
2. Marketing – Researcher Paavo Järvensivu, Helsinki School of Economics
3. Co-operations with companies – Managing Director Marianne Mäkelä & partner Mikko Lähdeoja, Image Match
4. Bar and catering – Director Pål Steigan, Parkteatret
5. Real Estate – Managing Director Stuba Nikkula, Kaapelitehdas
6. Grants – Coordinator Birgitta Persson, Trans Europe Halles

The Helsinki Tour by Tram
A guided tour by author Otso Kantokorpi
The tour includes a visit to Kaapelitehdas

Live music night with:
Kokeellisen Elektroniikan Seura
Cleaning Women

Saturday 27th of October

Change of scenery! Verkatehdas in Hämeenlinna welcomes you! Buses will take you from Helsinki to Hämeenlinna.

Verkatehdas – from obscure ideas to a new generation Finnish Art Centre presentation by Jouko Astor, General Manager

Tour of Verkatehdas

General Assembly of Trans Europe Halles

Evening Programme:
Metal Fest 2007 with Ajattara, Insomnium, Before the Dawn, Nicloe and Godsplague
Meet with Rembrandt

Sunday 28th of April

Forest Excursion with Sauna
The excursion includes transport to and from the local nature park Aulanko. We will take a short walk in the forest and afterwards you can enjoy traditional Finnish sauna experience. Picnic.

Transport to the airport
Minutes from the Delegates´ Meeting

25th of October 2007

1. Opening of the meeting
Erik Backer opened the meeting and presented the new Executive Committee. Birgitta Persson and Emma Ernsth were also introduced.

2. Presentation of the participants
Erik Backer introduced the present members, friends and guests.

Present members:
- WUK, Pro Rodopi Art Centre, Kultuuritehdas Polymer, Kaapelit, Korjaamo, Verkatehdas, La Friche la Belle de Mai, Mains d’Oeuvres, Kulturzentrum Schlachthof, Moritzbastei, ufa-fabrik, CityArts, OZU, Arena Vestfosse, Parkteatret, Tou Scene, Laznia Nowa, Fabryka Trzciny, REX, Stanica, Pekarna magdalenske mreže, Mejeriet, Melkweg, P60, Farnham Maltings.

Members arriving later:
- Halles de Schaerbeek, Buenaventura, Z-Bau, A38, Subtopia, De Effenaar.

Absent members:
- Huset – have not communicated any reasons for their absence, but we know that they have serious problems with their centre.
- Theatrale – have not communicated any reasons for their absence. They are extremely busy with that.
- IC Culture Train – TEH Delegate Peter Radkoff called Marek Adamov at Stanica a week ago and told him that they couldn’t come to the meeting because they have too much work at their centre. They’re participating in the bid as their city is applying for European Capital of Culture and they are extremely busy with that.
- Metalnova – have not communicated any reasons for their absence.
- Noass – we got the message two days ago that they couldn’t come. No clear reason why not.
- Kulturfabrik – Rene Pfennig just had a baby and decided to stay at home with his family.
- Lugar Comum – have not communicated any reasons for their absence. Have not paid their membership subscription.
- Toaca Cultural Foundation – have not communicated any reasons for their absence.
- C06 Ceardlann na gCnoc – have asked to withdraw their membership.
- NOASS – we got the message two days ago that they couldn’t come. No clear reason why not.
- Kulturfabrik – Rene Pfennig just had a baby and decided to stay at home with his family.
- Lugar Comum – have not communicated any reasons for their absence. They’re participating in the bid as their city is applying for European Capital of Culture and they are extremely busy with that.
- Metelkova – Natasa Serec sends her greetings via Marko Brumen. She says they were too busy to come but that they will try to come to the next meeting.
- Ateneu Popular 9 Barris – have communicated that they couldn’t make it.
- 013 Popcentrum – have not communicated any reasons for their absence.
- Beat Initiative – unfortunately David Boyd couldn’t make it but he sends his regards via Sandy Fitzgerald.
- The Junction – just appointed a new Director and says that they are unfortunately too busy to attend the meeting.

Present ambassadors:
- Antti Manninen

Present friends:
- Free Theatre, Hangar, L’avant Rue, Reseau Actes if, Röda Sten

Guests:
- ABi/ABO, Artfactories, Baltic Circle, Christoph Jankowski, Kuopio, Pixelache Helsinki, Proekt_Fabrika, Project Tram Depot, TNT

3. Practical information from the hosts
Anna Kari (TEH Meeting Coordinator) informed on practical issues and underlined that Finnish people always arrive on time!

4. Office report including update on The Lift and fundraising
Coordinator Birgitta Persson explained how the office functions and what it is focusing on at the moment. Birgitta informed about the fundraising work of the office: she is at the moment writing on the application for the EU Operational Grant (deadline November 5th). Another application has also been submitted to the Nordic Council of Ministers in September 2007. We applied for 57 000 Euros for three years under their module for long-term support for networking. Apart from that, an application will be submitted to the Swedish Arts Council for an operational grant (deadline December 1st). TEH received an Operational Grant from the EU in 2006 and since summer time Birgitta and the Executive Committee have been contesting a recovery order from the EACEA due to a profit in 2006 and due to the fact that they don’t recognize the costs for running the coordination office in the Mejeriet accounts.

Emma Ernsth informed that she has worked together with Jens Ljungkvist and Francesco Ronzon to develop the TEH website. The first step in this direction has been taken by constructing a database with detailed information about all members. In a couple of weeks after the meeting, all members will be sent a password to the database with instructions of how to fill in/correct the information about your centre there. For now the database remains an internal instrument, but in 2008 it will be linked to the website and become available to the public. Emma Ernsth also announced some happy news about The Lift; we’ve just been awarded a grant by the Swedish National Board for Youth Affairs to continue with the project in 2008. This means that Emma Ernsth can continue to work full-time on the EVS-project until December 2008. Next year will be the last and final year of the project as such, since it was planned as a three-year project to start with and the Swedish National Board for Youth Affairs normally don’t support projects for longer than that. However, the aim is to continue to promote EVS and increase the number of youth exchanges within the network in 2009 and beyond as well. There will be a session
about The Lift during “Working the Net” later this afternoon.

Birgitta Persson continued by saying that the interest for TEH is constantly growing, from organisations as well as from individuals all over the world. We’ve been asked to be project partners in a lot of applications throughout the year and in some cases we’ve been forced to say no. One of the projects that we’ve chosen to be partners in is the Eurostyle-project. The coordinator of the project is RTBF – a Belgian regional TV-company. They would like to follow and film our EVS-volunteers in connection to the year of intercultural dialogue 2008 and our 25th Anniversary. If granted (answer expected in November or December) they will make TV-sequences about the EVS-volunteers that would be broadcasted on regional TV-stations all over Europe.

In December the Independent Art Spaces Leadership Training will take place in Paris. Half of the participants come from Europe and half from Asia. The training has been organized in collaboration with ASEF and Artfactories. Birgitta has contributed to the leadership training by suggesting the format, content, scope and trainers for the training. Four of the approved applicants for the training come from TEH members and all of the European trainers come from TEH. The training will be evaluated in 2008 and maybe next year TEH can develop the concept and collaborate with another continent in organizing a new training. We know that ASEF will not continue to fund the training so we need to find that elsewhere. Birgitta also reported that the office is developing and deepening our collaboration with other organisations and networks such as Intercult and EFAH. We have seen a big increase in how often we are asked to present TEH at different conferences and seminars. In order to be able to make interesting and inspiring presentations of our network, Birgitta asked the members to inform her or Emma about future plans and projects.

5. Information about “Keeping the Net Work 2008-2010”. (Decision to be taken at General Assembly on Saturday)

Erik Backer presented the process up till now. A draft for a network plan was presented in Vilnius and the feedback from the members has now been taken into account. The final version of the document was sent to the delegates a week ago. The members were asked to read it carefully and be prepared to vote about the document on Saturday.


Halles de Schaerbeek, Brussels, 24-26th of April 2008

Benoit Hennaut explained that the meeting will present Brussels like a kind of a case study of a multicultural city, and that Brussels will be compared to other, similar European cities from this perspective. Halles de Schaerbeek has yet not decided which other cities to invite. The meeting will follow the traditional meeting-structure but will also celebrate the 25th Anniversary of TEH. Halles de Schaerbeek is working together with the Executive Committee to prepare the festivities. Benoit pointed out that the hotels are already overbooked for these days so Halles de Schaerbeek have made a lot of preliminary bookings. The members will soon receive a list of hotels in order to make early reservations. Last but not least, the meeting in Brussels will be connected to a live Art festival parallel to the meeting.

Tou Scene, Stavanger, 18-21 of September 2008

Per Arne Alstad informed that the hotel situation is just as bad in Stavanger as in Brussels, even if Stavanger is a much smaller city (150 000 inhabitants). The reason for why the hotels are full is because Stavanger is one of the European Capitals for Culture in 2008. Per Arne said that: “Norway is an expensive country but we have tried to negotiate about hotel prices for you so it should not be more expensive than Helsinki at least. The topic of the meeting has not been finally decided upon but it will have a strong artistic profile and we will collaborate with the two other Norwegian TEH members Parkteatret and Arena Vestfossen”

Stanica, Zilina, Spring 2009

Marek Adamov suggests that we organize the meeting in March since then we could all still go skiing in the mountains nearby! Stanica has a project going on from next year called 68/89, it is about the revolutions in Europe in these years (1968 and 1989). During the meeting Stanica would find it interesting to discuss cultural centres and ideology because many members of TEH started out with strong political or ecological ideas.

Hosts in Autumn 2009

Gudrun Goldmann explained that we have an excellent proposal from Moritzbastei in Leipzig. However, a lot of delegates have expressed a wish to go to more South or East for the autumn meeting in 2009. The
Executive Committee has therefore tried to approach centres in the Southern/Eastern part of Europe but no one has said a definite yes to host a meeting in autumn 2009. If some other centres are thinking about hosting a meeting in autumn 2009 they should approach the Executive Committee before Saturday as we would like to take a decision about the host at the General Assembly.


Stuba Nikula informed the members that he and Erik Backer are the persons in the Executive Committee who've been working on the sponsorship project. The Executive Committee are very thankful for the great job that Image Match has done. Raoul Grünstein continued by making a quick summary of the last 2 years. Image Match started the project by doing workshops on branding and sponsoring in the different member centres. They have been negotiating with companies since May 2006. 60 companies were selected and Image Match has been negotiating with 40-50 of those and met 12 for further discussions, for instance Nokia, Heineken, Panasonic, Illy and Lavazza. All of these have been interested in TEH but they have all had questions and/or reservations. Image Match does not have any deals to present to TEH so far, but they have put pressure on all companies to come up with an answer because at the last TEH meeting in Vilnius Image Match was given a deadline to this meeting to close some kind of a deal. All companies except 1 have said no or not now to close a deal with TEH so far, but they have put pressure on all companies to come up with an answer because at the last TEH meeting in Vilnius Image Match was given a deadline to this meeting to close some kind of a deal. All companies except 1 have said no or not now to close a deal with TEH. 6 companies have said that they would like to discuss the matter again for 2009 which means they should be approached again in March 2008. One company have said that they might want to do a pilot project with TEH, namely Nokia. Image Match does not have a final answer from Nokia but will probably have one in 1-2 weeks. A proposal for such a pilot project has been made that would deal either with the whole network in a light way or with 4-6 centres in a more interactive way. If the pilot project shows positive results Nokia would like to continue and make a bigger project with the network. If Nokia says yes the pilot project would start immediately and go on until March 2008.

Image Match have had six people working with the project and have invested 100 000 Euros in the project the last two years. This work has now led to some interesting results. Even if the pilot project with Nokia won't happen, Image Match still thinks that the project has been interesting and that both Image Match and TEH have learnt a lot. The reasons why companies have said no to collaborating with TEH have almost always been the same. They all think that TEH is an interesting network, that they can reach the 18-35-year-olds by collaborating with TEH and that the individual centres do interesting things; however they feel that the network is not strong enough and that the TEH brand is not strong enough. Branding is therefore a great challenge for the network in the future. Other reasons for saying no has been that in some countries TEH does not have big, flagship members and that the resources allocated to the Coordination Office have been considered very thin. Also, TEH does not have a lot of experience of organizing European wide-projects (like for instance big artistic tours). This leads us to a chicken-egg situation: TEH can not invest in the Coordination Office or big artistic tours before it has more resources but companies will not invest in TEH before the network can show more of what they ask for.

Presentation of the pilot project with Nokia

<table>
<thead>
<tr>
<th>Amount</th>
<th>Description</th>
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<tbody>
<tr>
<td>150 000€ + VAT</td>
<td>free wlan service for all centres plus a concert series of approximately 20 concerts. Resourced and branded by Nseries. For centres that haven’t got wlan this costs about 1500 euros to install.</td>
</tr>
<tr>
<td>120 000€ + VAT</td>
<td>free wlan service for all centres. Another part to this would involve 2 centres that would present 6-8 concerts branded by Nseries.</td>
</tr>
<tr>
<td>100 000€ + VAT</td>
<td>free wlan service for 4-6 centres from 4-6 different areas (and of different sizes) + 20-30 concerts branded by Nseries.</td>
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All costs mentioned (installation of wlan + costs concerning concerts) are included in the sponsorship sums. Nokia would also give away 1-4 Nseries multimedia devices to each centre that participates. The money would be divided so that 20% goes to Image Match, 20% goes to the Coordination Office/TEH centrally and 60% would be split among the centres that participate. If the members decide to agree to this pilot project, the Executive Committee will discuss what option is most feasible to go for together with Nokia. After having paid the money to the TEH office and having paid the costs for the wlan, there would still be some money left in this for the centres. If Nokia says no, Raoul Grünstein suggests that we end the project for now and check the situation again in March 2008.
The Executive Committee recommends that TEH tries to realize the pilot project with Nokia for several reasons. There is not a lot of money in this, we would more or less spend the sponsorship money on making the project happen, but this is a unique learning opportunity for TEH. We wouldn’t make any money but we wouldn’t lose any money either. This is the only negotiation alive at the moment, if we say no it would mean that the sponsorship project would stop, at least until March 2008. It is the opinion of the Executive Committee that it would be of great importance for TEH to be able to present a project that’s been realized together with a sponsor in future sponsorship discussions, it could attract other sponsors to the network. Also, getting approximately 24 000 euros to the Coordination Office already this year would mean a lot to the small budget of TEH. At the General Assembly we have to give an answer to Image Match about the contract, since the contract signed between Image Match and TEH ends the 31st of October 2007. The Executive Committee recommends that we prolong the contract with Image Match because we don’t have a final answer from Nokia yet.

8. Free Theatre presents the current situation in Belarus – Natalia Koliada

Natalia Koliada who is the Director and co-founder of Free Theatre together with her husband, explained under what conditions Free Theatre is working in Belarus: “Free Theatre is the only underground theatre in Europe and we’re happy to be so, but we will be even happier when we’re the last one. 23 persons currently work for Free Theatre and apart from theatre shows we organize performances, concerts and exhibitions. All activities take place underground. Free Theatre actually ended up in Guinness Book of World Records for the absurd achievement of having been arrested together with all actors, international co-workers and all spectators during a performance this August. We had also planned a seminar this September called “Glamour of Violence” and students from eight countries were invited but they did not get a visa to enter the country. If you are connected to Free Theatre in Belarus you risk losing your job. If you as a foreigner want to come and visit Free Theatre in Belarus you risk becoming arrested. But if you really decide to come Free Theatre would love to welcome you and arrange a visa for you at the airport. This is only possible the first time you visit; as you probably will become arrested for being connected to Free Theatre you will not be let into the country the next time you try. Free Theatre believes that we can change society through Art. We can not do any marketing for our events but we have solved this by sending sms:s. In the sms a coordinator will name a location where you should meet, and when you meet in that place you will be taken to another place for the performance. Free Theatre only works with contemporary Russian and European drama. We also try to organize public awareness campaigns since the law on censorship in Belarus is the same as it was in the Soviet Union – you can not produce what you want. It is the Ministry of Culture that decides what should be produced. The Ministry of Culture never allow for any contemporary plays to be produced but only promote historical productions about the past. The show that we will perform for you tonight, “Generation Jeans”, tells a true story accompanied by funk music from a famous Belarusian dj.”
Working the Net

During Working the Net you can present your own ideas for projects or get involved in other project ideas. During Working the Net it is free for all participants to walk between the different working groups.

1) Independent art spaces leadership training

Artfactories, international resource platform for cultural places all over the world, aims at driving cooperation, citizen initiatives and solidarity exchanges.

We have noticed through our activities that the demand for transmission is very high. We often get enquiries from project holders who would like to improve their skills in managing their art centre, since they are very often self-made managers. This is the reason why, in 2007, we have initiated a training named "Euro-Asia independent art spaces leadership training". It is organised in partnership with TransEuropeHalles and the Asia-Europe Foundation (ASEF). It will be held in Paris (mainly in Mains d’Œuvres) from 9th to 15th December for 22 participants from different countries in Europe and Asia.

We would really like to carry out this initiative on a regular basis within Artfactories and TEH. If you are interested in drawing up a project, contact Anaïs!

Anaïs Gabaut : anais@artfactories.net

2) Aurora Borealis

Aurora Borealis, a project to strengthen the ties between cultural houses in the Nordic and Baltic region with their peers in the Barents region. The aim is to enhance the mobility of artists and art and to enhance the competence of the centres. The project is convening a conference in Oslo, Norway in February 2008.

Pål Steigan : pal@artemisia.no

3) Europex

Europex was a project founded by the European Commission through the Grundtvig 2 program (Socrates-Leonardo da Vinci). The main objective of the project was to exchange know-how between European professionals of culture (artists, administrative and technicians), through different actions:
- Staff, trainers and learners exchange between European partners
- Artistic and technical workshops, leading to the production of tools or events by the learners (shows, festivals, sounds or video production, website...)

The project was coordinated by Système Friche Théâtre at La Friche La Belle de Mai of Marseille. Two others members centres of TEH took part at the project: Circolo Culturale Buenaventura, Stichting Melkweg.

We decided to stop the project for 2008 in order to respond to the 2009 call for proposals with more European partners. We think that this exchange will be really useful and successful only if we try to multiply the number of centres participants.

Azzurra Chiarini : azzurra@lafriche.org

4) Belarusian interns

It is vitally important to send Belarusian artists and cultural operators to TEH centers as inters because it would help them:
- To get educated on modern European ways of developments of Culturals centers;
- To get to know new trends and aspects of cultural diversity inside of EU and place of Belarus in it.
- To breakdown stereotypes that are imposed to the Belarusian population by the Belarusian regime. It could be done by means of contemporary art and with a help of young artists and cultural operators who get knowledges in TEH centers
- To prepare European centers that Belarus would sooner or later become free and democratic society and a big wave of new cultural projects would come from Belarus.

Natalia Koliada : nksbel@yahoo.com

5) Norwegian meeting

The Autumn TEH meeting in 2008 will be at Tou Scene in Stavanger, Norway, 25th to 28th September. In 2008, Stavanger is European Capital of Culture. In that occasion Tou Scene has launched the project Tou Works, which now is open for submissions (www.touscene.com/touworks). Nils Henrik Asheim from Tou Scene will inform on this
project, and also collect proposals from other TEH centres that would like to present something at Tou during the three summer months (mid June - mid August). Ideas for the meeting itself are also most welcome.

Nils Henrik Asheim : nils@touscene.com

6) The Lift

The project The Lift gives young people at TEH centres the chance to go abroad and work at another cultural centre of the network for 2-12 months with the support of EVS - European Voluntary Service. The project has been up and running for a year now and it's time to evaluate the exchanges that have taken place in TEH so far and point out future directions for the project together.

This slot at the Project Fair is therefore mandatory for TEH-centres that are accredited as sending and/or hosting organizations, regardless if they have sent or hosted volunteers yet. A separate agenda has been sent out by Project Manager Emma Ernsth.

Emma Ernst : emma@teh.net

7) International Artist Residencies Exchange Project

A practical session to exchange information for centres who would
- like to host international artists for a residency and /or
- like to introduce artists they have already hosted to find residencies in other TEH centres.

Centres are encouraged to bring a sheet describing the conditions of residencies they can offer and dvd's, images etc of artists they would like to help to find further residencies.

Fiona O'Mahony, Farnham Maltings : fiona.omahony@farnhammaltings.com. Sarah Harper, Avant Rue: sarah.harper@wanadoo.fr

8) 25th anniversary of TEH

We worked hard throughout the years to build up a good reputation in the European cultural world and we succeeded because we have the best experts, the nicest people and the most interesting centres in our network. BUT what we are really known for and what others envy us is that we throw the best parties! So people, there is a reputation to loose. We need losts of good ideas and people who are willing to commit to this good cause and help making our anniversary a party nobody will ever forget. I wait for you! Gudrun

9) Electronic arts in the network

Come and meet Pixelache and discuss collaboration around electronic arts in Europe! Pixelache Network is an informal network of electronic art festivals / www.pixelache.ac

- Pixelache Helsinki - www.pixelache.ac/university
- Pixelvärk Stockholm - www.pixelvark.se
- Piksel Bergen - www.piksel.no
- Piksleverk Reykjavik
- Mal au Pixel Paris - www.malaupixel.org
- Pixelazo Medellin - www.pixelazo.org

Pixelache events present projects expermenting with media and technology from a broad range of disciplines: artists, engineers, designers, researchers, architects, etc. Pixelache focuses expecially in presenting the activities of various international grassroot networks and communities such as the VJ community, media activists, the open source community and the demoscene. The goal of Pixelache is to act as a bridge between the traditional creative disciplines and rapidly developing electronic subcultures. The seventh edition of Pixelache Helsinki Festival will focus on education and will approach this theme from different perspectives.

Juha Huuskonen contact@pixelache.ac

10) Conference "Factories of the Imagination": a common space for a new creative culture across Europe and Russia (October 2008, Moscow, Russia)

The Conference "Factories of the Imagination"
is a project that will be organized in the framework of the EU-Russia Cooperation Programme. The task of the conference is to speak about the present situation in which contemporary independent Russian and European culture exists and to focus on the main aspect - physical spaces for it as a crucial resource for development and cooperation.

The conference will take place in Moscow for 4 days at the premises of Proekt Fabrika (Moscow/Russia). The conference will be organised by Proekt Fabrika and Aktovy Zal in partnership with Trans Europe Halles and with the participation of Melsweg (The Netherlands), Mains d'Oeuvres (France) and Arts Printing House (Lithuania).

Asya Philippova: space@proektfabrika.ru

A Typology of cultural centres

Five types of cultural centres:

**Arts organizations** (ie. Mains d’Oeuvres)
Main activity: Art in various forms: performing arts, visual, media arts, niche concerts, artist residencies supported to high degree of public funds

**Art and music venues** (ie. Z-bau)
Main activity: Music generates the main income but is combined with significant art activities supported by public funding

**Music venues** (ie. Z-bau, P60)
Main activity: Music generates the main income through ticket sales and bar revenues

**Umbrella organizations** (ie. Mejeriet)
Main activity: Very little or no own cultural production. Instead forming an umbrella to arts organizations residing in the venue or producing cultural content.

**Rentable venues** (ie. Parkteatret)
Main activity: Very little or no own cultural production. Instead rent spaces and gives marketing support to event producing organizations

1. Arts organizations

Art in various forms: performing arts, visual, media arts, niche concerts, artist residencies supported to high degree of public funds

**Mains d’Oeuvres in a nutshell**
Cultural place open to contemporary research in the fields of arts and society. The include activities: a residency program, public events, its own production, a bar/restaurant and spaces for rent especially music rehearsal studios.

Supports ca. 40 artists and organizations

Meetings between artists and inhabitants, dance or theater performances, concerts, exhibition and video projection, artistic workshop, training on the technologies of interaction on real time, conferences, debates

21 full time employees, 2 part time

Core employees and main tasks: coordinators: coordinate the program, work with artists, every art department has own coordinator association: team of 20 people, contracts, weekly + monthly meetings Office: graphic design, communication, administration

**Income – Budget: 1,25 million €**

- subsidies 48%
- sales,productions 4,74%
- bar,rest 12,9%
- sponsors 1,55%
- rent 8,56%
- other (studios, artist fees, immo, etc) 24,25%

**Costs**

- salaries 39%
- productions 12%
- maintenance/restauranta nt supply 7%
- administration (financial costs) 17%
- marketing 3%
- rent 5%
- other 17%
Success factors and risks

Success factors:
- Motivation of the people, good internal communication, knowledge and experience on residency field
- Mixed economy, voluntary workers
- Tools to coordinate projects, simple and effective organization frame

Risks and challenges:
- To get closer with the local community and its people
- More efficient to support artistic projects
- More equipment for the artists
- To be a platform of resources for artists
- To find ways to get other income sources

2. Art and music venues

Music generates the main income but is combined with significant art activities supported by public funding.

Z-bau in a nutshell
A mixture of music venue, event management, space rental, artist in residence and special events like open cinema, theatre productions, discussions and speeches

Main activity is to put former barracks into the use of culture

Operates as a limited company

Income – Budget: 0,32 million €

3. Music venues

Music generates the main income through ticket sales and bar revenues

Moritzbastei in a nutshell
Since 1993 Moritzbastei has been run by the Moritzbastei Foundation as a non-profit organisation without external financial support.

Annually around 300,000 guests visit the impressive vaults to attend one of the 600 events which take place here.

The MB has something for everyone, from rock and jazz concerts through readings and play performances to exhibitions and discussions. And those people who are simply looking for a cosy place to enjoy a glass of wine or a snack will be charmed by the atmosphere.

Rent income, catering, gastronomy, cultural activity

27 full-time, 145 part-time, 3 trainees, 1 apprentice, 7 free-lancers

Core employees: managing director, cultural director, PR, financial manager, special events, gastronomy, technical assistance
Income – Budget: 3.0 million € / year

Success factors and risks

Success factors:
- Unique characteristics, student club, varied culture
- Geographical location, architecture - place is over 450 years old

Risks and challenges:
- The usual conditions of a private company-falling demand
- Maintenance of the building (ancient monument)

Example: P60 in a nutshell
Venue for pop music and media.
Concerts, dance events, workshops, globalstage.tv internet broadcasting

12 full-time, 4 trainees, 65 volunteers

Core employees: managing director, marketing/information officer, cleaning 100%, technical chef 75%, account, rehearsal rooms and maintenance 50%

Main tasks: co-ordination, business, communication, horeca, maintenance and technical support

Income – Budget: 1.3 million € / year

Costs

Success factors and risks

Success factors:
- Satisfying a broad range of youth subcultures
- Budget prices for entrance and drinks/food
- Teamwork with passion
- Safe centre for visitors (good service/good security)

Risks and challenges:
- More government rules concerning youth (no tobacco, no alcohol..)
- Higher taxes on drinks/alcohol (youth starts to drink at home)
- Melting pot of all kind of subcultures
- More companies in Amstelveen, more expats, growing economy
- Youngsters like to go more to small venues

4. Umbrella organizations

Very little own cultural production. Instead forming an umbrella to arts organizations residing in the venue or producing cultural content.

Example 4: Mejeriet in a nutshell
Umbrella organization of music, film, music, theatre, education, stand-up etc.

Rents out rehearsal rooms and other spaces.

Event production by 6+1 associations (of which Kulturmejeriet is one)
9 employees in Mejeriet, 30 working at the centre altogether, 200 volunteers

Core employees: Managing director, marketing/information officer, cleaning 100%, technical manager 75%, accountant, rehearsal rooms manager and janitor 50%

Main tasks: Marketing support, maintenance, administration and economy, lobbying, fundraising.

Income – Budget: 0,5 million € / year

Costs

Success factors and risks

Success factors:
• Quality programme: Produced by 6 associations
• Strong position and brand: Supported by all political parties
• Good political contacts: EU- possibilities of new financing and projects
• Secure finance: Lund Municipality + good rent income
• Constant co-operation with student association: Good income
• Engaged people

Risks and challenges:
• Politics: dependant on Lund Municipality
• Too few key figures: music (pop-rock) production volatile
• How to keep people longer? Small opportunities for personal development for the staff

5. Rentable venues

Very little own cultural production. Instead rents spaces and gives marketing support to event producing organizations

Example 5: Parkteatret Scene in a nutshell

Organizes concerts, film screenings, events, clubs etc. for managements, artists, groups, schools, companies and others.

Mother company owns two daughter companies; Parkteatret Bar and Parkteatret Scene. The Bar is making the profit that makes it possible to run the theatre with the profile we wish to have.

6 full-time employees, more than 40 part time

Core employees:
The mother company: Managing director, economy Manager and janitor. Director, technical manager, staff manager, designer. Auxiliary posts: Security, stage assistants, light and sound technicians

Main tasks: We do not program ourselves, but we use the price mechanism and the calendar to create a program that is varied and that has a rich cultural content.

Income – Budget: 2,6 million € / year

Costs
Success factors and risks

Success factors:
• No bar = no theatre
• Super location in the city centre
• Strong brand - we work hard to maintain it
• Organization model that works
• Active on political front
• Professional staff
• Good human relations
• Good atmosphere with history

Risks and challenges:
• Need of subsidies is increasing
• Lot of competition
• To answer the competition of big places we need quality programme and professional staff

Example: Verkatehdas
Income – Budget: 3.93 million €

Co-operation with companies
Marianne Mäkelä & Mikko Lähdeoja, Image Match

1. Is the sponsorship the best way to do co-operation with companies or should we first think also the other possibilities:
   – Sales of services (rent, hospitality etc)
   – Funding and donations
   – Licensing

2. You should reserve resources to conduct the sponsorship properly:
   – Human resources
   – Money from the sponsorship agreement
   – Time

3. You should try to make the sponsorship deal as big as possible in the beginning. Later it’s quite difficult to raise the sum.

4. Do your homework
   Prepare yourself as much as you can, you may never get a second possibility.

5. Be early
   During the spring you should negotiate next years deals.

6. When you are selling, think always what this means:
   – for the company
   – for the audience/consumers

7. Think of all the benefits, not only the money
You need also the media coverage, contacts, skills to build up web pages, digital media solutions. Ask if companies have them or something else valuable.

8. Try to find the real decision makers. Aim straight to the top of the organization.

9. When you sell your possibilities for companies, tell as much as you can about your audience and your relations with the audience. If you don’t have any research data, take pictures (live or still) and interview people

Bar & Catering
Pål Steigan, Parkteatret

Who should own the bar?
• Form yourself a clear mind of the organizational structure.
• The bar must also comply with the overall strategy of your culture centre.
• The organization must reflect the entire value chain of the centre:
  – If you decide to outsource the bar but name it under your own brand, you actually let a third party to use and create your image.
If you outsource: Make a contract that you can finalize if needed.
Invoicing: Put a price not only on the space you rent, but also on the other resources you provide to the bar, e.g. technical resources.

Ask yourself:
“Who creates the atmosphere at your centre?”
The atmosphere of a culture centre is a leader issue.
“Who is working there?” After all, it is the people that make the centre, not the structures

Real Estate
Stuba Nikula, Kaapelitehdas

Writing Grants Applications
Birgitta Persson,
TEH Coordination Office

This workshop is entirely based on my own experiences from 10 years of fundraising. The workshop will only deal with how to write the application and submitting it. It does not deal with lobbying and networking with the fundraisers or else.

I have had quite a high rate of success in getting my applications granted. The main two reasons for that is that I spend a lot of time in doing them and I choose project ideas that I believe in.

But there are other factors influencing and some of them you can influence, and others you can not:

Factors you cannot influence:
– your competitors
– the reputation of your organisation
– the current policy of the sector (youth, transparency, intercultural dialogue... Your idea might be 10 years too early or 10 years too late).

Factors that you can influence:
1. Your idea
2. How you argue for it
3. The clarity and disposition of your project
4. The relevance of the proposal

The process for writing a successful application:
1. Elaborate your idea
2. Find out the relevant arguments for it
3. Argue for it in clear and convincing way
4. See to that it is relevant to current aims and missions of the funder
5. See to that the application is written and submitted in a correct way

1. Elaborate the IDEA
Your IDEA is the key to the whole process and the whole process evolves around it.

2. Now the argumentation for your idea starts.
Why is it a good idea? What do you base this on?
Who does your project and your idea benefit?
What is the situation? Is it a negative situation that your idea can change?
Why should just you carry out this idea? Do you have what it takes?
What is your infrastructure meaning which partners, customers, audiences, sponsors,
physical infrastructure, know-how, expertise and experience do you as an organisation have?
How will you attract the target group? How will you work with visibility?
What is your time plan?
What is your method? Why is it a good method? What do you base that on, have you done a pilot or research already?
What are the aims and objectives of the project?

3. Disposition – clarity

Example:
• Abstract (summary of the project mentioning the sum you apply for.)
• Background: Your organisation
  Mission and aims of the organisation
  Management of the organisation
  Activities of the organisation
• Plan for the project:
  Aims and objectives of the project
  Assumptions and what you base them on (pilot, research, questionnaire)
  Who and what does this benefit?
  Longterm effects.
  Partners.
  Method
  Time plan
  Marketing plan
  Economy
• Budget

4. Relevance
Do a proper research on the aims and missions of the funding organisation. Read the guidelines thoroughly. Get additional material if possible. Always call and ask more about their objectives. Search on internet for additional info on the organisation. Try to find the spark, the match between your organisation and the funding organisation.

5. Formalities
Don’t skip the last important details! Mind the overall layout and use of font. See too that the language used is correct. Submit all necessary attachemnts such as articles of the association, balance sheet etc.

Let 1–2 people read your applications and give you feedback.
If you get the grant, allow time for making a good final report. Remember that your application and report reflects your organisation and its reputation and if it is messy this is how you are perceived.
Minutes of the General Assembly

27th of October 2007

Members present: Gabriella Móra (A38), Vincent Ahbredersis (WUK), Fiona O'Mahoney (Farnham Maltings), Marijke Appelboom (De Effenaar), Raoul Grünstein (Korjaamo), Gerard Lohuis (P60), Martin Doving (Parkteatret), Angela Conquet (MdO), Katharina Trabert (OZU), Elin Borre (Subtopia), Sandy Fitzgerald (CityArts), Valentina Barichello (Buenaventura), Azzurra Chiarini (La Friche), Willi Reichel (Z-bau), Madis Mikkor (Polymer), Jouko Astor (Verkatehdas), Sigrid Niemer (ufa-fabrik), Marek Adamov (Stanica).

Present from the Executive Committee: Erik Backer (Melkweg), Pål Steigan (Parkteatret), Stuba Nikula (Kaapelitehdas), Camille Dumas (Mains D’Œuvres), Matti Kortelainen (Mejeriet), Petar Todorov (Pro Rodopi Art Centre).

Absent board members: Katarina Zivanovic (REX) (work related), Gudrun Goldmann (Schlachthof) (private reasons).

Others absent: TEH Coordinator Birgitta Persson (private reasons)

Before discussing point nr 1 in the agenda, five other issues were discussed and decided.

1. When we discuss Economy we will also discuss issues related to the sponsorship project.

2. EFAH has asked us to join their board. They have approached Birgitta Persson with this request. The board of EFAH meets four times a year. The Executive Committee thinks that this is a great opportunity but does not think that it should be Birgitta Persson joining their board. The Executive Committee has decided to wait another year and see how EFAH develops (it is possible to candidate for their board every year). In our communication with EFAH we have stressed that we are very happy that they asked us and that we would find it very interesting to deepen our collaboration with them.

3. Free Theatre. During the Delegates Meeting on Thursday we discussed whether TEH should make a statement about Free Theatre’s situation in Belarus. After that Birgitta Persson and Natalia Koliada had a long discussion about what would be of most help for Free Theatre. The conclusion is that Birgitta Persson and Natalia Koliada should work out a communication plan together so that if something happens to Free Theatre all TEH members know exactly how to act.

4. Birgitta Persson’s tasks have grown a lot during the last years and she has now got a lot more responsibilities concerning budget and finance. The Executive Committee has therefore decided to change her title from Coordinator to Secretary General in recognition of her work. The members approved of this.

5. Future meetings. Laznia Nowa has proposed to host the autumn meeting in 2009 and since many delegates expressed a wish to go further South/East it was decided that Laznia Nowa should host the meeting. Moritzbastei has earlier declared that they would be fine with such a decision and that it might be possible for them to host a meeting in 2010 instead. Madis Mikkor informs that Polymer would like to host a meeting in 2011 when they will be European Capital for Culture. This is also the year when their new cultural centre will open. Gudrun Goldmann from the Executive Committee has talked to Ateneu Popular and they could maybe also host a meeting in 2010.

1. Economy

- Recovery order from EU. Information on the decisions and actions of the Executive Committee during summer and autumn.
- Revised financial report 2006

Erik Backer said: “We have not handed out a budget for 2008 and we have not handed out a result for 2007 since we don’t know this yet. When we sent the Financial Report concerning our grant from the EC for 2006, the EC came back to us with a lot of questions. The main thing is that they have a problem with TEH showing a profit, which is not allowed. The truth is that TEH does not have a profit, but that the majority of the costs are in the bookkeeping system of Mejeriet. The EC does not approve of this. When we applied for a grant from the Youth Line it was never a problem that TEH had costs both in its own system and at Mejeriet. When we found out a couple of months ago that this was considered ineligible, Mejeriet invoiced TEH for the costs related to TEH in 2006. However, the EC did not approve this invoice. We have now tried again by sending a new financial report where we also show that the loan we took from Image Match is not an income but a debt. Our recovery order is now being dealt with on a higher level but we do not yet know the outcome. We’ve still got some good news as you all know: The Lift has been granted for 2008 and we have also received more
subscription fees than expected which is great. As soon as we have more information on the matter we will inform you and also send you a budget for 2008. Matti Kortelainen explains that if TEH has problems paying the office fee all at once, TEH can negotiate with Mejeriet to try to find a solution, this is not a problem for Mejeriet. The City of Lund/Lund 2014 has not yet decided to support the Coordination Office in 2008 in writing but has already done so over the phone.”

Sponsorship project
Stuba Nikula said: “Nokia has expressed their interest in doing a 3-4 month pilot project with the network, but we still not have a final answer from Nokia. However, the contract with Image Match ends the 31st of October so we need to decide if the contract with Image Match should be prolonged until we have an answer from Nokia. The advice from the Executive Committee is that TEH should agree to do the pilot project with Nokia because this is a unique learning opportunity. Further, the advice from the Executive Committee is that TEH should prolong the contract with Image Match until we have an answer from Nokia. If Nokia says no the contract with Image Match should be terminated for now.

Decision: We prolong the contract with Image Match until we have a decision from Nokia concerning the proposed pilot project. This means that the contract with Image Match might not be terminated the 31st of October as it says now, because Nokia might not come back with an answer before that date (an answer is however expected within two weeks time). If Nokia says yes we prolong the contract with Image Match up until the evaluation of the pilot project (March/April 2008). If Nokia says no, then we terminate the contract with Image Match for now, with the possibility to take up negotiations again at any time.

2. Termination of membership: Lugar Comum, Barcarena, Portugal.
Lugar Comum has not paid their membership subscription, they don’t come to any meetings and they do not respond to any forms of communication. The delegates voted and decided to terminate the membership of Lugar Comum. Cló Cearadlann na gCnoc have decided to leave themselves. They have asked to step down to Friends but cannot pay the Friend subscription fee either (they have not paid their subscription fee for 2006 or 2007). Cló Cearadlann na gCnoc are therefore no longer considered either members or Friends of the network. If they decide to reapply to become Friends they are welcome to do so as long as they then pay the Friends subscription fee.

Emma Ernsth informs that the Coordination Office is currently discussing membership with eight potential members. IC culture train that joined the network in Vilnius should have presented themselves here but were unable to come. They will present their cultural centre during the meeting in Brussels.

The Executive Committee did not receive any suggestions for changes by the members. The new network plan was approved by the members.

4. Reporting back from the “Working the Net”- session on Thursday
Camille Dumas thanked everyone for the time and energy that all participants put into this session and reported back on the session together with the leaders of the individual projects:

Independent Art Spaces Leadership Training
During the session Anaïs Gabaut presented the leadership training that will take place in Paris in December in collaboration with Artfactories, TEH and ASEF. The plan is to develop this scheme after a proper evaluation in 2008. Documentation of the training will be online in open source-format.

Aurora Borealis
Pål Steigan reported that this project will include a conference in Oslo in the beginning of March 2008 to which TEH cultural centres in Scandinavia and the Baltic countries will be invited to participate in. Cultural operators, NGO’s and decision makers from the Barents region will also be invited to the conference. The aim of the conference is to present a 3-year action plan of suggestions for collaborations and joint projects with the cultural scene in the Barents region. The action plan will be handed in to the Norwegian government which we hope will support the implementation of the action plan. We might also ask oil companies for support. If successful, the project could bring extra resources to the TEH Office and to TEH members that come up with proposals of projects with cultural organizations that could be realized within the frame of the project. An
application will be sent to you in which we ask you to join the Aurora Borealis-project.

**Europex**

Azzurra Chiarini explained that the Europex project wasn’t stopped because it didn’t work out well but because the project partners didn’t find it interesting to continue with only three project partners. There is a limit to what you can exchange with three partners. A new deadline to continue with Europex with new project partners is coming up by the end of January 2008 and La Friche, Arts Printing House, OZU, Pekarna, Röda Sten, Melkweg, Les Halles and others have already expressed an interest in joining a new round of the project. This is already quite an interesting combination of big and small centres from different areas, but we still welcome and encourage more centres to join Europex in 2008/2009! Azzurra Chiarini at La Friche will probably coordinate the new round of the project as they have the experience. New ideas on how the project can be developed and what kind of exchanges could be realized within the project have to be expressed in the application so La Friche will ask the centres that wish to join for help. The application is not too tedious and La Friche is also offering assistance. Jon Heemsbergen, who participated in the first round of Europex (sent from Melkweg to run workshops on marketing at Buenaventura) adds: “- This is a perfect staff exchange programme for TEH. You can use it and adjust it according to the needs of each centre. It is also a chance to give and share your knowledge and to give the opportunity to your staff to get experience from the network. The application is not that detailed and the project can be changed and adjusted throughout the year, it’s very flexible.” Each centre that wishes to join the project has to apply to their own National Agency first. This should be done as soon as possible. Then all project partners write a common application in January 2008, coordinated by Azzurra Chiarini at La Friche.

**Belarusian interns**

This is our second appearance at a TEH Meeting. In Vilnius we outlined our work and now we told those who are interested about what we are interested in our turn. This concerns organizing concerts, exhibitions and residencies. Oleg Shafranov welcomes TEH members to contact Free Theatre for any ideas on how they could collaborate.

**Norwegian meeting**

Rune Guneriussen reports that during this session the participants discussed the topic of the meeting in Stavanger. Accommodation during the meeting will be offered on a passenger boat that will be placed just outside Tou Scene. The meeting will have an artistic focus and will deal with the production of Art and the content of Art. Tou Scene, Parkteatret and Arena Vestfossen hope to knock you off your feet with the Art they will present to TEH!

**The Lift**

Emma Ernsth explained that a website of the project will be launched in December 2007 that will continue to be developed in 2008. Apart from that the main focus in 2008 will be:

1. to encourage even more cultural centres to become sending and hosting organizations.
2. to improve the dissemination of information about EVS and The Lift with the help of different communication tools in order to attract more young volunteers from within the network to participate in the project.
3. to evaluate the project and point out a direction for the project for 2009 and beyond when funds from the Swedish National Board for Youth Affairs will no longer be available (since the project was planned as a three-year project from the start in 2006). The aim is to continue with a follow-up of the project by applying for funds from other sources. To evaluate the project the cultural centres participating in the project have agreed to apply for funds from the Youth in Action Programme to organize an Evaluation Seminar during 2008. If granted, approximately 45 participants from different European countries would participate in the seminar that would be hosted by one of the cultural centres participating in the project. A working group was formed during this meeting to work on the planning, application procedure, implementation and follow-up of such a seminar. The working group consists of Christine Owman from Mejeriet, Camille Dumas from Mains D’Oeuvres, Urska Breznik from Pekarna (Marko Brumen will ask her), Martin Doving from Parkteatret, Arne de Wit from P60 and one representative from Stanica (Marek Adamov will get back to Emma Ernsth about who this will be).
International Artist Residencies Exchange Project
Fiona O’Mahoney thanked everyone who has replied to the request that was sent out prior to the meeting to send information about each centre’s Artists in Residency-scheme and its conditions. Fiona O’Mahoney encouraged centres to continue to send information on their residency facilities so that it will be possible to centralise the information. Once this information is gathered TEH centres can start to inform their own artists about the TEH centres that are able to host residencies. TEH centres are also encouraged to look for ways to support artists in going to other TEH centres. Such eventual funding should only pay for the artist to travel and live during the residency period and should not fund an organisational structure. The centres that participated in this session discussed the possibility to meet during the training in Paris in December.

Aniversary of TEH
Camille Dumas reported back after getting feedback from Gudrun Goldmann who led the session. We need help from members who are interested in joining to organize the anniversary. During the meeting in Brussels, Saturday night will be the only occasion where we can have a separate moment to celebrate our 25th birthday. Since it is our 25th birthday one suggestion has been to produce a 25-minute-long multimedia-show containing photos, videos, interviews, Art etc. Our EVS-volunteers could be involved in gathering the information. We should also have some speeches but they should not be too long and not only look back but also look at the future of the network. Any suggestions you might have should be sent to Gudrun Goldmann at Schlachthof on g.goldmann@schlachthof-bremen.de

Comments from the delegates: Media visibility is an important issue that definitely should be taken into account at an early stage of the planning. If the Eurostyle-project is granted it would give us a great hand with this. Martin Døving from Parkteatret suggests that we produce and distribute a kind of free ticket that is valid at all TEH-centres to a chosen event that would be valid for one year. The validity could be limited and restricted in different ways. Parkteatret has experience in this since they produced one for their 100th Anniversary recently. Martin Døving will send a proposal on what the ticket could look like and how it could function. Gerard Lohuis notes that the slot where we invite Members of Parliament definitely has to be moved to Thursday, otherwise it will be useless. Marko Brumen suggests that all TEH centres encourage their own Members of Parliament to come to the meeting. Pål Steigan thinks we should use the occasion of the meeting to work on our own branding as a network by inviting partners and companies. Raoul Grünstein adds that it would be great if the celebration of the anniversary is not just present and visible in Brussels but in each individual centre. Jon Heemsbergen asks if it would be possible to produce a press release about the meeting and the 25th Anniversary that all centres can send to their local press.

Electronic Arts in the Network
Juha Huuskonen from Pixelache already left but Camille Dumas reported that Juha Huuskonen met and discussed with several TEH members interested in media art. The session was used as a chance to meet and discuss, exchange ideas and see how to collaborate. Juha Huuskonen would like to apply for funds from Culture 2007 to start to collaborate more closely with TEH members. Camille Dumas will be sending an email about this.

Conference “Factories of the Imagination”: a common space for new creative culture across Europe and Russia.
Asya Filippova explained that according to Stuba Nikula’s model that he presented on Thursday, Proekt_Fabrika is a shopping mall where TSEH Dance Agency is hosted. TSEH Dance Agency has been awarded a grant from the EC to organize a conference in 2008. At the moment Proekt_Fabrika and TSEH Dance Agency is in the process of deciding the specific content and target group of the conference, keeping in mind some Russian particularities and language barriers. Several TEH centres are already involved in the conference and any advice and recommendations from you, what format could be suitable for a conference like this, are welcome. Asya Filippova also explained that they are looking for proposals of documentaries, exhibitions and contemporary dance that could be included in the conference. Any organizational advice on how to organize big conference is also more than welcome. Once Proekt_Fabrika has more specific requests, Asya Filippova will send information to the Coordination Office for dissemination via the newsletter.

Camille Dumas thanked every one for reporting back and hopes that “Working the
Net” will be developed further and used as a format for networking during future meetings too.

5. Feedback on the meeting

Jon Heemsbergen (Melkweg): I have two suggestions. I think that all projects that are presented during “Working the Net” should be located more in the same place so that you feel more free to walk around and the session becomes more open. Also, the topic of the meeting was marketing but there was no chance for marketing people from different centres to get together and exchange experiences. Or rather, we had 25 minutes together in a workshop, but this should have been two hours or half a day. I would really have appreciated that.

Sarah Harper (L’Avant Rue): I think you can look at “Working the Net” in two different ways. Some projects require a project fair where you have an in-depth discussion with potential project partners. For the International Artist Residencies Exchange Project-group the format used here meant that we had to start all over because new persons joined in all the time which made it impossible to have any longer discussions.

Mia Christersdotter Norman (Röda Sten): I think it’s important to find new structures for how to take care of new members and first-time visitors. There is so much competence in this network but it’s maybe not always easy to get in contact with the right person.

Marko Brumen (Pekarna): I think it’s difficult to invite people from the outside as speakers and workshop leaders because they have a vague understanding of the network. To me it was very clear during this meeting that the most valuable experience that can be shared comes from inside the network.

Per Hållen (Röda Sten): I think the meeting was too long. Three days would be enough. A system should be developed to take care of new members and friends.

Martin Døving (Parkteatret): I think the workshops should go more in to depth. The workshops should be well prepared and participants should also be asked to come prepared.

Raoul Grünstein: I think we should change the concept of the seminar-day. Half a day is enough to spend on key note speeches, the rest of the day could be used on 4-5 workshops where you really go in depth.

Sigrid Niemer (ufa-fabrik): I think it’s important that we all use our nametags throughout the meeting. I also don’t think it’s too much to ask that participants come prepared. To print all information and read it on the plane is one suggestion. I would like for information/news from each centre to be spread. This could be done by asking each centre to prepare an A4 that can be included in the folders for the meeting.

Fiona O’Mahoney (Farnham Maltings): I think we should consider using more ice-breakers and fun ways of exchanging information.

Katharina Trabert (OZU): Listening to theoretical discussions from people from outside the network is not a priority for me during the TEH Meetings. I think less time should be dedicated to this and more to networking/exchange of ideas and experiences.

Matti Kortelainen (Mejeriet): Dividing the big group into small groups from the beginning could help to facilitate for people to get to know each other. I would also like to have more time for informal networking during coffee breaks.

Erik Backer finished by saying that at least it seems that the outcome of the feedback is that we should go more in depth in the topics chosen for workshops etc., but that we should spend less time on general, theoretical discussions.

Petar Todorov thanked the hosts Korjaamo and Verkatehdas. He also thanked Erik Backer for a great job chairing his first TEH meeting.

The TEH Meeting 64 was closed.
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