THE FUTURE IS NOT WHAT IT USED TO BE

TEH MEETING 77
Meklew & P60
2-6 April 2014
INTRODUCTION

“The Future Is Not What It Used To Be” and the TEH Meeting 77 took place at the same time – 2 to 6 April 2014 – gathering 350 culture professionals from the non-for-profit, public and commercial sectors coming from 29 countries to discuss the future of the independent arts and culture sector in Europe.

Many participants and TEH members have stated that this was the best meeting and conference ever organised by TEH. And that couldn’t have been accomplished without the effort of the integrated Conference Team with staff and volunteers working at the two host centres Melkweg and P60 as well as the partnership with other cultural organisations. We would like to thank all of them and specially mention the enthusiasm and great work delivered by conference producer Annette Wolfsberger and production manager Lubos Bisto.

With “The Future Is Not What It Used To Be” Conference and TEH Meeting 77, Engine Room Europe (ERE) – the largest project in the life of TEH – came to its end. During the last 3 years, ERE involved 12 TEH members in 19 projects that involved over 2,200 cultural professionals, artists and volunteers and that indirectly benefited over 20,000 citizens in 26 countries.

The end of ERE also represents for TEH the end of a period and the beginning of a new exciting stage in its development with 30 years of experience and new plans to strengthen its activities so it can adapt to the new times and continue to support its members and the cultural sector as a whole.

TEH Coordination Office

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CONFERENCE PARTNERS

FUNDERS OF TEH

Engine Room Europe has been funded with the support from the European Commission. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein. Engine Room Europe is initiated by Trans Europe Halles (TEH) and co-ordinated by Melkweg (Amsterdam, The Netherlands) in association with 10 co-organising TEH members. TEH is thankful for the funding from the City of Lund and the Swedish Arts Council. The TEH Coordination Office is hosted by Mejeriet (Lund, Sweden).
HOST CENTRES

MELKWEKG, AMSTERDAM

Melkweg is a multi-disciplinary cultural centre, which focuses on music (new dance developments on the one hand, world music on the other) as well as theatre (cross-over of new theatre with dance, visual arts, performance art and new media). The cinema offers opinionated programming and concentrates on peripheral genres. The programming of the photogallery focuses on portraits, social and political topics in addition to video-manifestations (in the video room as well as during festivals), and projects concerning new media. Melkweg is an important player and a producer in the Amsterdam festival scene as a venue as well as an organisation.

P60, AMSTELVEEN

P60 is a venue for pop, culture and multimedia in Amstelveen, Netherlands next to Amsterdam airport. The centre opened on 1st November 2001. P60 hosts various concerts, dance events, multimedia, theatre, literature and fashion workshops, etc., and the centre collaborates with other local cultural institutions, courses and art schools. P60 is run by a 12-strong staff and 65 volunteers. P60’s activities: media, clubs, live music, visual art, exhibitions, film screenings, programmes for supporting emerging artists, festivals, community projects, artists in residency, educational programmes, dance performances, international exchanges.

The Conference “The Future Is Not What It Used To Be” was powered by Engine Room Europe (ERE), a three-year project dedicated to independent cultural workers and their creative processes, and financed by the Culture Programme of the European Commission. The conference was supported by ECF and Gemeente Amstelveen and was organised in partnership with a.o. VNPF, Live DMA, On the Move and ACMC.
“The Future Is Not What It Used To Be” was a three-day, interdisciplinary working conference on new cultural strategies. It provocatively questioned what the prospects are for cultural organisations and organisers operating in a future of reduced resources and a changing European society.

The questions behind the title of the conference was to what extent cultural organisations currently operating in Europe are prepared to meet the needs of the future and in which manner they can succeed. In order to find answers to these questions the conference offered an inspirational vibe with keynote speeches, workshops, networking spaces and a wonderful artistic programme.

In the next pages, you have a summary of everything that happened during the conference.
CONFERENCE OPENING

After a warm welcome by Annette Wolfsberger (producer of the conference), Paul Bogan (project manager of ERE), Geert van Itallie (Artistic and General Director of Melkweg) and Birgitta Persson (Secretary General of Trans Europe Halles), the keynote speakers were introduced by the moderator of the opening event, Sophie Derkzen.

Taking as starting point of his speech the transition from a society based on tradition to another based on the faith of the future, **Rob Riemen** pointed out the crucial role of capitalism. In capitalist societies, all has to be growth and progress. Otherwise capitalism would disappear. Concepts like innovation, progress, rationality, success, technology, etc. become key values because they are future oriented. Rob Riemen quoted three important authors – Erich Fromm, Herbert Marcuse and Robert M. Pirsig – who understood already 40 years ago the paradox of the 20th century: the new set of values, the new idea of man based on innovation, growth, efficiency, technology, science, progress... the big faith in future will become counterproductive and won’t bring us the bright promising future we have been told.

**Craig Schuftan** took a closer look at the history of the future in pop. Drawing together ideas from philosophy, the study of history, the 20th century avant-garde and the everyday discourse of pop music; from Bowie’s bookshelf to Kurt Cobain’s suicide note, Schuftan explained how a version of the modernist mania for progress came to exist, side-by-side, with a more deep-rooted romantic pessimism in rock and pop culture.

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**Rob Riemen** is the founder, president and CEO of the Nexus Institute, a leading international centre for intellectual reflection that aims to inspire the Western cultural and philosophical debate. The Nexus Institute looks at European cultural heritage in a social, philosophical and artistic context. The institute is widely acknowledged for the insights it offers into contemporary issues through its conferences, lectures and masterclasses.

**Craig Schuftan** is a writer and radio producer from Sydney (Australia) and currently resides in Berlin. He has written three books on music and popular culture, including The Culture Club (2007), Hey! Nietzsche! Leave Them Kids Alone! (2009), and a history of alternative rock in the nineties, Entertain Us! (2012). As a producer, Craig worked for over ten years at Australia’s national youth broadcaster, triple j. In 2010 he won an ARIA award for his work on the music documentary satire, The Blow Parade.
THE 11 ROUTES

During the two following days, each participant joined one of the pre-selected eleven intensive workshops and masterclasses taking place at P60 in Amstelveen and in Rotterdam to imagine and discuss about the future of the European independent cultural sector. The topics of the routes were: environmental sustainability, audience development, political campaigning for culture, informal professional development opportunities, new economic models, strategic marketing and audience development and future scenario planning, etc.

ROUTE 1. MOVING EUROPE - A JOINT EFFORT FOR THE ARTS.

The conference was the occasion to gather 10 international cultural networks: TEH, OTM, IETM, FACE, Kunsten’92, Roots & Routes, Res Artis, CAE, ECF and Raad vor Cultuur, that met in order to put their future together in perspective.

The session was headed by the secretary general of Trans Europe Halles, Birgitta Persson and started mapping the fears and hopes for the collaboration. The debate opened with three essential questions: a) What are the real issues for the cultural sector? b) What are the obstacles to move on?, and finally, c) what are the tools to go toward this goal?

One of the biggest fears of all the networks was so far the lack of concrete actions. Though, at the end of the first day, all of them agreed on a true concrete strike action: a common visual statement on the future Luca Beramo, Secretary General of Culture Action Europe, made a presentation of what is at stake to encourage all audiences of the networks to go and vote, a strong call to “GO VOTE”.

The idea was to take a common position before the EU elections and to create a strong call to go vote for the democracy at stake, to send a message to the people like « this your responsibility, you have to go vote ».

A second collaboration opportunity that we agreed was to evolve the TEH platform “The Resource” into a neutral website to gather knowledge from all the networks in one place, for instance in providing cases studies, tips, toolkit or articles.

ROUTE 2. CREATIVE BUSINESS MODELS. THE ART OF EARNING MONEY.

This workshop started with a short presentation of The Creative Plot, the cultural business incubator of the City of Lund (Sweden), by representatives Torsten Schenlaer and Kata-rina Scott.

After that, Paul Bogen (Engine Room Europe) and José Luis Rodríguez (TEH) presented the
the first results of the survey on business models of TEH member centres, which is the first stage of the three-year project Creative Business Models project that Trans Europe Halles had recently launched.

Michele Bee (Manifattura Knos, Italy) introduced Robert Blasko (Stanica, Slovakia) and Roberto Covolo (ExFadda, Italy) who presented their cultural centres and what they think are the success factors related to their business models.

Professor Giovanni Schiuma (University of Arts in London, UK) explained the most important elements of a business model and introduced the Business Model Canvas as one of the available methodologies for designing or improving business models of creative organisations. Paul Bogen ended the workshop with a theoretical approach to what he considers the “Four Pillars of Sustainability” for cultural organisations: 1) Strategic Planning, 2) Income diversification, 3) Updated administration and finances, and 4) Generate your own money.

ROUTE 3. THE RESURRECTION OF THE LOCAL.

In a time when we cannot rely on steady funding for culture, more and more initiatives are getting convinced of a need to be driven from a local perspective and with local resources.

On the first day the participants visited three organisations/initiatives based in Rotterdam that are in very different stages of their existence:

1. Wijkwaardenhuis (a ‘House of Values’). Initiated by artist Jeanne van Heeswijk, as a part of Freehouse initiative (www.freehouse.nl) in Rotterdam South.

2. WORM (www.worm.org) is Rotterdam’s institute for avant-garde recreation. It is an artist collective, with a venue, shop and the Parallel University. The organisation focuses on empowering DIY.

3. Stad in de Maak (‘City in Making’, www.stadindemaak.nl) is an initiative recently set up by artist Erik Jutten, architecture critic/writer Piet Vollaard and STEALTH.unlimited.

The second day took place in Amsterdam and the session was kicked off by presentations by Marek Adamov and Peter Lenyi from the cultural centre Stanica (Slovakia). Then the debate focused on the making of strategies, approaches and some of the pitfalls and unexpected adventures that were relevant to the local context of each participant.
ROUTE 4. CAMPAIGNING FOR YOUR LIFE.

How do you start a campaign for your cultural center? It is not only about having a plan, but you need to be convincing and make people feel connected to your project in order to survive and make your cultural centre grow.

The workshop started with the main problems that participants are facing in their cultural centres. All of them agreed on the following four issues:

a) How to build a community and how to raise money? b) How to develop a message and communicate this message to an audience that doesn’t exist yet? c) How do you convince politicians or a corporation on the value of art and how do you convince them to invest in your plan? d) How do you renew your audience without losing your core audience?

Starting with these questions, the facilitators explained the basics of how to structure a campaign for a cultural centre.

“Campaigning for your life” was facilitated by Maarten van Heems and Isabelle Rade (campaign agency BKB) who invited Thomas Hosman and Niels Büller to explain the strategy they followed to grow Cineville, a movement of over a dozen Amsterdam arthouse cinemas, with over 11,000 members, which is now expanding into the rest of the Netherlands.

ROUTE 5. POWER TO THE PEOPLE: STRATEGIC MARKETING THROUGH AUDIENCE DEVELOPMENT.

The last decade showed the biggest shift in information consumption since the rise of television 50 years ago. Mass media are losing power to social media, consumers are quickly becoming less passive and more influential. There’s need for a new approach to culture marketing, putting the audience in the middle of your marketing strategy.

The participants in this workshop were introduced to the consequences of the changing role of audiences. Nowadays the audience is an important part of marketing strategies because of the growing need of organisations to interact with their costumers. Social media have become the perfect mean for interacting with audiences and, as a consequence of this, the audience is becoming more important for organisations. In fact, the audience is becoming a part of the organization.

To engage with the audience and to involve them in decision-making, cultural marketers
have to know what their target group is and how to interact with this group and get to know better them.

The workshop was based on inspiring cases brought by Jo Taylor (Morris Hargreaves McIntyre), Victor vad der Wijk (Air France, KLM) and Michiel Rovers (Utrecht University) among others.

**ROUTE 6. INFORMAL PROFESSIONAL DEVELOPMENT.**

Since many TEH member cultural centres work with volunteers, this workshop was aimed to explain how volunteering can be perceived as a two-way investment in people, how it can be turned into the mainstay of a cultural centre model, and how the new EU Erasmus+ programme can be used to achieve this.

Erasmus+ is the EU’s new programme for boosting skills and employability through education, training, youth and sport. The aim is to strengthen the cooperation between the world of education & training and the world of work. It will promote the EU’s broad linguistic diversity and intercultural awareness. Between 2014 and 2020 the programme will provide opportunities for over 4 million Europeans to study, train, gain work experience, and volunteer abroad. It covers 3 main types of Key Actions of education and training: Learning mobility of individuals, Cooperation for Innovation and the Exchange of good Practices, Support for policy Reform.

The workshop was facilitated by Gerard Lohuis (managing director of P60) and featured the following speakers: Mireille Unger (a staff member of the Dutch national agency for European youth programmes since 1998), Eren Acar (EVS volunteer at P60) and Agata Etmanowicz (advisor to the EU working group on ‘Creative and Culture Industries’ of the Polish Ministry of Culture).
ROUTE 7. A CULTURE FOR A SUSTAINABLE FUTURE.

This workshop aimed to collectively work on ways of incorporating sustainability into the daily routine of their organisations. Participants worked on a strategy addressing key issues on how to improve the ecological sustainability of a cultural centre, using P60 as a case study. Participants contributed their knowledge, experience and ideas and work towards concrete proposals and suggestions for P60.

The first session (The Need to Improve) included P60 outlining their requirements and identifying the key areas of interest: architecture, communication, shared governance, artists’ mobility, etc. Then the group was divided into smaller groups, according to the topics that were selected. Chiara Badiali (Julie’s Bicycle), Marie Fol (On the Move) and Céline Suel (Kulturfabrik) led the session.

The second session (Diagnostics) started with a tour of P60 so participants could familiarise with the centre and staff members who work with sustainability. The session concluded with each group organising its recommendations and identifying the most interesting and relevant results.

The final session (Imagine A Strategy) involved each group designing a Sustainability Map for P60, presenting it to the other groups, and incorporating the best ideas from all of them into a single Sustainability Map that later was presented to P60.

ROUTE 8. RECLAIMING PUBLIC SPACE.

Led by Sandy Fitzgerald, this workshop began with four short presentations by invited guests:

1. Sine Ergün – Turkish writer, activist and initiator/director of Maumau Art project, who was very involved in the protests over Gezi Park in Istanbul explained his experience.

2. Emina Visnic – activist and co-founder of the cultural centre Pogon in Zagreb (Croatia). She presented the successful struggles that she has been involved in, using very creative street interventions in Croatia. Emina gave an overview of the development of civil society movements in Zagreb and the formation of a number of organisations.

3. Sergio Fernández Pozo – musician and one of the leaders of cultural centre Ateneu Santboià in Santboià de Llobregat (Spain) – told the story of squatting, saving and now trying to...
develop their site. He also linked the project with the wider activism taking place in Spain today, in particular the Indignados movement.

4. Vahid Evazzadeh – Iranian artist now living in Denmark. Vahid began by pointing out that before reclaiming public space there needs to be public space in the first place and in Iran the public space as it is understood in the West does not exist.

Following these interventions, the first day’s discussion was free-ranging with many interesting comments and reflections on the topic, along with further experiences from the participants.

The second day began with reactions to the discussion so far, from the four invited guests and then a more structured ‘drawing together’ of the outcomes under three headings: Promoting Local Processes; New Models of Practice and Strategic Planning & Campaigning. Following this a short set of Actions was compiled.

ROUTE 9. ART FOR ART’S SAKE.

There is no story or forum without an issue! It can be something that bothers your own community, your group, your own organisation or even yourself. Look for an issue you can use, exploit and investigate. By forum theatre you can influence decision makers and find out what people really think. It is an effective way to initiate discussions. If you’ve found an issue that needs to be solved, the key is to translate the issue into a dramatic narration.

The workshop, led by members of Arc Theatre introduced the participants to the values, diversity of uses and techniques of Forum Theatre providing them with the basic tools to start their own Forum Theatre.

ROUTE 10. PREPARE FOR THE FUTURE.

This route was conceived as a group workshop where to construct speculative quick-fire future scenarios. The workshop used playful exaggerations to provoke future narratives that speculate on how small direct actions can grow over time into transformative engines for change, imagining how those interventions inform and stimulate long-term change, and in small steps change the way we act as institutions, individuals and citizens – starting in the here and now.

The future is full of unpredictable developments and events. One thing is certain, however: major changes are occurring on all levels of analysis. Demographics change through ageing and zero population growth, public finance is under pressure, technology is changing cultural consumption patterns, and people are seeking out other experiences because of changing cultural values. Business models have a short expiration date. Flexibility and the ability to change are very important.

The workshop leaders helped the participants to deal with these uncertainties by exploring different scenarios. Major trends and developments were identified in order to determine their impact and predictability, and construct multiple “what-if” situations.

In the process, participants learnt how to build scenarios and the leaders provided with the tools to do it themselves afterwards. Participants had also the opportunity to share ideas and views about the future with other European colleagues.

The workshop was led by the art and architecture practice based in East London called “public works” and two expert scenario planners from Futureconsult: Ruben Polderman and Henk-Jan van Alphen.

ROUTE 11. CREATIVE COLLABORATION AND STRUCTURED IDEA DEVELOPMENT.

This workshop was led by Henrik Johansson, a graduated KaosPilot working internationally as a process consultant in the fields of creativity and innovation for clients such as LEGO, IKEA, Greenpeace, The Singapore Ministry of Education, The Swedish Institute, Unilever...
The workshop embed the fundamental principles of creative leadership and teamwork in the hearts, minds and bodies of the participants. Along with a number of highly effective innovation tools and methods, the participants were introduced to an overall framework and mind-set for working with new ideas. A part of the content of this very participative workshop was summarized by Lidia López (P60) in the nice chart on the opposite page.

WORLD CAFÉ

Once the routes had finished, Paul Bourne (Artistic Director at Menagerie, Cambridge, UK) led a plenary wrap-up session and a World Café, a simple but effective methodology for hosting large group dialogue. Paul proposed the participants to answer the following questions: “After the conference, what will you START doing? What will you STOP doing? And what will you CONTINUE doing?”.

EXIT KEYNOTE SPEECH

I’ve seen the future and it will be...

Moukhtar Kocache, an expert on philanthropy, culture and social development, closed the conference “The Future is Not What It Used to Be” with a motivational speech on the values of civil society organizations working on the arts and culture fields. Moukhtar commented on the key challenges the sector will face in the coming years. In his opinion the scarcity of resources that the sector suffers is feeding its insecurity and passivity. Besides that, the arts and culture sector is not completely aware of its actual potential to contribute to social change as well as of its capacity to lead the debate around social issues thanks to some advantages it has over other actors. It counts on infrastructure, media, literacy, narrative and communication skills, pedagogy, inspira-
In Moukhtar Kocache's opinion the cultural sector should align with social movements and establish strong partnerships with other actors in society in order to prepare for the future. The renewal of the cultural sector depends on its capacity to take advantage of its whole potential, especially in the following areas: a) Awareness of its role in the global context; b) Governance models and practices; and c) Resources.
World Café session led by Paul Bourne

TEH Members family photo during TEH Meeting 77
TEH MEETING PROGRAMME

SATURDAY 5 APRIL

10.00 Q&A with new potential members: Vyrsoedgeio (Greece) and HALLE 14 (Germany). Moderated by Ada Arduini.

10.30 “The Impact of Engine Room Europe”. Presented by Bill Miller, ERE external evaluator

11.00 Action Lab. Facilitated by Jonas Boutani Werner and Barbara Denes

13.00 Lunch

14.30 General Assembly

18.30 Dinner

19.30 ERE Award Ceremony

20.30 The Final ERE Party

SUNDAY 6 APRIL

11.00 Boat trip and visit to NDSM

ACTION LAB

On Saturday morning and during a couple of hours, Jonas Boutani and Barbara Denes facilitated an Action Lab session aiming to boost collaboration among TEH Members. After an initial collective brainstorming, the 13 following project proposals were selected to be discussed more in depth:

1. Iceberg Project: A TEH working group to develop initiatives to radically increase the number of member centre’s staff and volunteers involved in TEH activities.

2. ZAWP Lab Residencies: A project aiming to standardize European artists in residency programs in order to better evaluate results.

3. Borders: A project to collect different stories about border crossing.

4. Cultural Centers and Local Communities: A meeting about the roles (social, economic, education, etc.) of cultural centres in the development of their communities.

5. TEH Mobile School: A project for collecting experiences from TEH members and to provide resources to be incorporated to the daily work of other cultural centers.

6. Supporting Innovative European Artists: professional development, mobility and visibility for innovation in multidisciplinary performing arts.

7. TEH Island @ Venice Lagoon: Setting up an European cultural place for temporarily claming public space for culture and arts.

8. International Cooperation Based on Companies Import and Export through the EU: A new way to setting up conditions for artistic mobility in partnership with private companies.

9. Trans Europe Halles Express: An artistic road trip project led by independent cultural centers crossing European countries.

10. Sound Steps to Profound Change: A workshop on experiencing the voice through the body. Discovering and liberating the voice. Each participant will have the chance to sing a song in their own language. A first step to
creating a TEH Choir.

11. **Art Educators For Social Impact**: Educational projects to stimulate people through the arts.

12. **Route. Interdisciplinary Curatorship**: Theoretical, methodical and practical first-steps to curating interdisciplinary cultural spaces.

13. **Cultural Leadership**: A sector-specific capacity building project.

For any queries, further information about the projects and contact with the project leaders, please write an email to info@teh.net.

**ERE EVALUATION**

Bill Miller, external evaluator of Engine Room Europe, shared with TEH Members his preliminary observations and thoughts that will outline the main themes tackled in the final evaluation report of Engine Room Europe.

Bill emphasized five themes:

1. Its important to remind ourselves of the scale of the programme: “There were twelve partners in ERE, who produced nineteen projects. This resulted in an estimated 1500 people directly involved in planning and executing these nineteen projects, 500 artists leading, facilitating and producing under the ERE banner, over 30,000 in audiences, and 200 volunteers and staff exchanges, with almost every country in Europe involved.”

2. The learning during ERE became more focussed, and of better quality, as the programme developed.

3. There were also a number of opportunities for learning about and exercising leadership, informally by participation and taking leadership responsibility for elements of the programme, and also formally through structured project ‘courses’

4. Development of networks has been a significant feature of ERE.

5. The ERE programme developed an increasingly diverse group of participants, geographically and culturally. This enriched the programme, and the individuals taking part.

The Evaluation Report will be sent to the members during the summer of 2014.
The General Assembly was attended by TEH Delegates of 39 members centres. The main decisions that were taken during the session were:

1. The proposal for abolishing the population ratio in limiting membership expansion was approved.

2. The two applying cultural centres Vyr-sodepseio and HALLE 14 were approved as new TEH members.

3. The new proposal for TEH Meeting formats was presented by Torsten Reitler and approved.

4. The new procedure for selecting TEH Meeting host centres was explained and approved.

5. Bakelit (Budapest, Hungary) was approved as the host centre for TEH Meeting 80.

Secretary General Birgitta Persson reported the work of the Coordination Office since the last General Assembly in Marseille. She pointed out the following:

a) Staff members have changed. Anaïd Sayrin and Maja Lindqvist both stopped working at the TEH Office at the end of the year and José Luis Rodríguez started on the 20th January 2014.

b) During winter the final accounts of 2012 and 2013 have been audited by an authorized accountant.

c) TEH has worked in close collaboration with other European networks such as IETM, FACE, RESEO, ResArtis, on the move, Culture Action Europe in writing the 3-year application for Creative Europe.

d) Birgitta thanked José Luis Rodriguez and Paul Bogen for their work with the application to Creative Europe and thanked Ludvig Duregård for his support towards the communication of TEH.

e) Presentation of the main content and strategy for the Creative Europe application Paul Bogen introduced the Creative Business Models project and called for participation among the members.

At the end of the meeting Roman Cernik presented how Johan Centrum plans to organise the TEH Meeting 78 during 9-12 October 2014 in Plzen, Czech Republic.
NEW TEH MEMBER CENTRES

Vyrsodepseio (Athens, Greece)

Vyrsodepseio is a cultural space dedicated to contemporary art. It is a two level building of 3,000 sqm with versatile multi-stages, meeting rooms and working spaces situated in the post-industrial undeveloped area of Votanikos, in the center of Athens. Vyrsodepseio is a grass root project and a vibrant cultural cell that supports substantially to the growth of innovative, hybrid art. While planning a rich weekly program, it is also a platform of networking between artists and activists, international organizations and individual artists.

HALLE 14 (Leipzig, Germany)

As an independent art centre, HALLE 14 is a place for the presentation and production of contemporary art as well as a space for reflection and communication. As a non-profit organization, HALLE 14 serves the public interest in its artistic commitment. This goal is accomplished through projects such as international group exhibitions, an art library, an art education programme, a studio programme and a series of talks, discussions, film screenings, concerts, and festivals. In addition, guest exhibitions take place in HALLE 14.

SUNDAY OUTING: BOAT TRIP AND A VISIT TO NDSM

Those participants that stayed one more day had the opportunity to go on a boat trip on the IJ River and enjoy the beautiful views of Amsterdam from a different perspective. In the afternoon, a historic tour of the creative district NDSM was organised. If you weren’t there, you would like to know what NDSM is.

From a shipyard to a creative hotspot

NDSM is the historical remainder of the largest shipyard in Amsterdam, now developing itself into a creative city at the north bank of the IJ river. Where dozens of famous ships and supertankers slid off-ramp in the twentieth century, events such as Over het IJ Festival, Valtifest and NDSM Vrijhaven are hosted today as well as monumental art in public space. In the massive NDSM hangar, artists are working in the Kunststad (Art City), the largest breeding site in the Netherlands. In ancient workshops (IJkantine) and new temporary buildings (Noorderlicht, Pilek) you can eat, drink and party at the river bank, enjoying the best view of Amsterdam. National Historic Landmarks such as the Timmerwerkplaats (Carpentry Workshop) and the Smederij (Blacksmith) and be transformed into the trendy offices by top architects and host MTV, Red Bull and IDTV among others. Where buildings were demolished, new offices (hosting HEMA, VNU Media and Rough Cookie for example), residents, restaurants, retail, a marina, social facilities, etc.
NDSM is a workplace. It has been and it will be. It’s an area where people are ‘creating’: the artists in the Kunststad, the HEMA with its typically Dutch products, numerous large and small creative businesses. An NDSM initiative will bring stuff forward. It will seduce you. It has a twist, it is unique and out of the box. It operates at the intersection of art, new technology and sustainability. An experimental, entrepreneurial spirit. The panoramic view creates space. Space where everyone can let ideas flow freely. Dividing lines blur: between live and work, between culture and commerce, between water and land, between old and new.

EVALUATION OF THE MEETING

The chart on the right represents the results of the evaluation of the conference “The future is not what it used to be” and the TEH Meeting 77.
SOCIAL AND NIGHT PROGRAMMES IN IMAGES

Dinner with the Mayor of Amstelveen organised by P60 at the Cobra Museum

Voice Factory, a talent show for young people, at P60
LIST OF PARTICIPANTS BY ORGANISATION NAME

[STEALTH]. Anna Dzokic
[STEALTH]. Marc Neelen
A38. Gergo Marton
A4. Slavo Krekovic
AB Artproject. Bistra Slavova
ACCES. Aitana Eanes
ACCES. Armand Llacer
ACCES. Esther Ubeda
ACCES. Miguel Angel Tudanca
ACCES. Armando Ruah
ACMC. Judith Warries
Adela Oy. Nadja Simakina
Alliance Stara Trznica. Illah van Oijen
Maastricht University. Anna Elffers
Antena. Beata Seberinova
Antena. Katarina Duricova
Antena. Ludmila Horňáková
Antic Teatre. Inmaculada Romero Gelpi
Antic Teatre. Veronica Blazer
Arc Theatre. Clifford Oliver
Arc Theatre. Michael Ainsworth
Arc Theatre. Natalie Smith
Arc Theatre. Pradeep Jeyaratnam
ART Prometheus. Lucia Simaskova
ART Prometheus. Tana Svehlova
Arts & Theatre Institute. Eva Zakova
Arts & Theatre Institute. Magdalena Mullerova
Arts & Theatre Institute. Martina Cerna
Associazione ETRE. Daniela Veronica
Ateneu Santboïà. Berta Ros Roig
Ateneu Santboïà. Clara Ros Roig
Ateneu Santboïà. Sergio Fernández Pozo
Aubergine artist management. Zoë Pigot
Bakelit Multi Art Center. Csaba Paroczay
Bakelit Multi Art Center. Nora Klener
Bakelit Multi Art Center. Péter Márton Bauer
Bakelit Multi Art Center. Zsofia Vasi
BAM. Eva Peeters
Belasting & Douane Museum. Anne Houk
BKB. Isabelle Rade
BKB. Maarten van Heems
Boekman Foundation. Lisa van Woersem
Bureau tamtam. Lonneke van Eden
Camji. Theo Richard
Changedesign. Henrik Johansson
Changedesign. Risto Kuulasma
Cineville. Thomas Hosman
City of Amstelveen. Linda du Prie
City of Helsinki. Stuba Nikula
Clubcircuit. Marc Steens
Collectif Tomahawk. Fred Desbois
Collectif Tomahawk. JC Klotz
Confort Modern. Laurent Phillippe
COOLTOUR. Andrej Harmečko
COOLTOUR. Petr Kiška
COOLTOUR. Petr Sýkora
COOLTOUR. Romana Adámková
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