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## TEH IS FUNDED BY

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This report was produced by the Trans Europe Halles' Coordination Office in Lund, Sweden.

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INTRODUCTION

In Czech Republic, when important or respected guests arrive, they are offered a loaf of bread and some salt as a welcome greeting ceremony. This was the way JOHAN centrum warmly welcomed the participants of the TEH Meeting 78 in Pilsen.

This meeting was an open invitation to cooperation among cultural organizations both at local and international levels and a good occasion for participants to experience and understand how JOHAN centrum has managed to build a cooperative ecosystem around itself by involving public institutions, private companies and other independent organizations working in the arts and education sectors not only in the city of Pilsen but also in the region.

We would like to thank the JOHAN centrum’s staff, all volunteers and collaborators for their engagement and work as well as for giving us the opportunity to get to know Pilsen and its cultural scene the year before the city becomes European Capital of Culture. Děkujeme moc!
MEETING 78 PROGRAMME

WEDNESDAY 8 OCTOBER
10.00 Executive Committee meeting
10.00 Creative Business Models (CBM) Project meeting

THURSDAY 9 OCTOBER
11.00 Registration
13.00 Welcome meeting for newcomers
14.00 Opening session:
  Welcome and presentation of JOHAN centrum.
  Presentation of Pilsen European Capital of Culture 2015
  Presentation of the first results of the CBM project.
15.30 Panel: The current situation in Ukraine. Invited speaker: Oleksiy Radynski. Moderator: Roman Cernik
17.30 Guided visit to the Moving Station
20.00 Presentation of TEH candidate members
21.00 Urban game
22.00 Dj Professor Ikebara

FRIDAY 10 OCTOBER
09.00 Warm-up session
10.00 Keynote panel: Cooperation, not competition
10.30 Workshops. Session 1
14.00 Workshops. Session 2
17.30 Inspiration for all:
  "How to add 2000€ to your cultural worker salary", Alexander Weinstein
  "The Local Operators Platform", Szilvia Nagy
19.30 Performance: "Antiwords" by The Spitfire Company
20.30 Rout with the Mayor of the City of Pilsen, Martin Baxa

SATURDAY 11 OCTOBER
10.00 Action Lab "Zero Gravity"
15.00 General Assembly
THE HOST CENTRE
JOHAN CENTRUM, PILSEN (CZ)

JOHAN was founded in 1998 in Pilsen with the aim to support alternative culture and education. Since its beginning the organization combines collaboration with the professional arts scene with community-related activities not only in Pilsen but all over the region.

Inspired by examples from other countries, JOHAN started using an abandoned train station located in the centre of Pilsen as a venue for its activities in 2000. They called it The Moving Station. After signing an agreement with the owner of the building – a company called Klotz. Several years of cooperation followed: JOHAN produced the cultural content and Klotz took care of the renovation of the building.

In September 2014 the long-awaited renovation of the building started and with it a new stage in the history of JOHAN centrum. Due to this, most of the activities of the meeting took place in other buildings that JOHAN centrum shares with other social, cultural and educational organisations in Pilsen and that JOHAN mainly uses for educational purposes: the Drama Centre.

JOHAN centrum
Husovo náměstí 9, 301 00 Pilsen

The Moving Station
Magora Jírouse 1, Pilsen

Website: www.johancentrum.cz
CBM PROJECT MEETING

One day before the Meeting started, the TEH member cultural centres that participated in the Creative Business Models (CBM) project – Vyrsodepseio (Athens, Greece), Mejeriet (Lund, Sweden), Moritzbastei (Leipzig, Germany), Kaapelitehdas (Helsinki, Finland), Mains d’Oeuvres (St Ouen, France) gathered together with the project leaders and partners – The Creative Plot (Lund, Sweden) – to evaluate the outcomes of the project to date.

The main goals of the CBM project are:

1) to collect information about the business models of European independent cultural centres.
2) to develop tools and methods for helping cultural organisations to first analyse and then improve their business models.
3) to enable TEH members and then other cultural centres and organisations to improve their economic performance without compromising their mission.

OPENING SESSION

TEH Meeting 78 opened with a welcome speech by Auro Foxcroft, the president of TEH, and the network’s Secretary General Birgitta Persson. Roman Cernik, Director of JOHAN centrum, presented the theme and the programme of the meeting and introduced the team that organized the meeting.

This was followed by a presentation by Jiri Suchanek, Director of Pilsen 2015, and Jiri Sulzenko, Programme Director, about the strategy of the European Capital of Culture Pilsen for next year and the activities implemented until October 2014.

The project leader of the Creative Business Models project, Paul Bogan, informed about the development and the preliminary results of this project that TEH has been running throughout 2014. José Luis Rodríguez, TEH Network Manager, presented the data collected among almost 50 TEH member centres during the process.
On Friday, the meeting participants attended one of the following workshops:

**Workshop 1**

**Dr. Spreadsheet or How to Learn to Stop Worrying and Love Finance!**

Workshop leader: Paul Bogen, UK.
This workshop taught the participants the basics of finance for working in the culture sector and explained much of the jargon finance people often use. It covered budgeting, cash flow, accounting, reporting and the basics of using Excel spreadsheets.

**Workshop 2**

**Managing and Innovating Business Models of Culture Organisations.**

Prof Giovanni Schiuma, Director Innovation Insights Hub, University of the Arts London, UK.
The key question addressed by this workshop was how to analyse, manage and develop a business model to enhance the sustainable value creation capacity of a culture organisation.

**Workshop 3**

**Crowd Coaching, sharing knowledge, solving problems, create new ideas.**

Workshop leaders: Katarina Scott and Lars Mattisson, The Creative Plot, Lund, SE.
Each participant brought a case from her/his organisation to be analyzed and developed together. The objective of the workshop was to create individual hands-on solutions using the “crowd coaching” method.

**Workshop 4**

**How to start and run an artist residency.**

Workshop leader: Mark Vennegoor, Managing Director Res Artis, Amsterdam, NL.
This practical workshop was full of examples, and best practices from artistic residences from all around the world. Mark Vannegoor provided orientation, guidance and advice about the challenging process of starting and running an artist residency program.

**Workshop 5**

**Theatre in Management, games as a means to team building and conflict resolution.**

Workshop leader: Petra Drahanská, PhD, CZ.
The method of Theatre in Management can be extremely helpful in finding the roots of the lack of motivation or the raise of conflicts in an organizational environment. Using this approach, Petra Drahanská taught the participants some games and techniques to get deeper insight on behavioral group patterns and how to deal with them.

**Workshop 6**

**Art Map – mapping of art as a never-ending quest.**

Workshop leaders: Tomáš Hrůza, Dana Balážová and Šimon Kadičák, CZ.
This workshop focused on how to create culture guides for both local and state contexts. With a very practical approach, the participants share their experiences and were given tips and advices on how to set their own art map.

**Workshop 7**

**Animation as an instrument of contact.**

Workshop leaders: Jan Příhoda and Martina Voráčková, CZ.
During this workshop, the participants planned and filmed an animation shortfilm using their creativity and the materials available in the class-room.

**Workshop 8**

**The Moving Station and the Public Space: Possible Transformations of the Train Yard and its Surroundings.**

Workshop leader: Petr Klíma, CZ.
This workshop focused on analyzing the possibilities of the cultural centre The Moving Station and collect ideas for its renovation and on how to develop its activity in relationship with the public space dynamics of the city.
GUIDED VISIT TO THE MOVING STATION
The Action Lab during the TEH Meeting 70 was focused on exploring and analyzing opportunities for TEH after rejection of the network grant from the European Commission in September 2014.

The participants could choose among five different topics to discuss in small groups: TEH core projects, TEH membership, TEH Academy, new partnerships and the analysis of new opportunities. Each group was facilitated by two persons: TEH Executive Committee members, TEH Coordination Office staff and Ambassadors.

Katarina Scott and Lars Mattiasson from the Creative Plot (Lund, Sweden) moderated the Action Lab and briefed the participants on how to effectively pitch the conclusions of each group, which were presented at the end of the session. What follows are the conclusions of each group:

Session 1. Keeping the core projects of TEH alive!

Can some of our most important core projects for exchanging practices, ideas and experiences like the staff exchange programme, meetings and the mentorship programme be organized without funding? How would we do that? Sigrid Niemer from ufa-Fabrik has already suggested that she can on voluntary basis help matching mentors and mentees if the members are interested. Can the staff exchange programme be organized in a similar way?

The participants of this session proposed that the most interesting projects of the network for the members are:

a) Staff exchange
b) Mentorship programme
c) EVS
d) Sustainability think tank
e) TEH meetings
f) Film and media network
g) Leadership programme
h) Artists in residence

However, what should be done as soon as possible is to ask the members to provide information about their current needs and investigate why do centres decide to join TEH.

The group identified a couple of interesting
areas to explore in the future: 1) Arts and education, and 2) Projects and training for technicians.

**Session 2. More members, more freedom**

This session focused on searching for answers to the question “How can we keep a “basic” TEH coordination office running without grants?”. The group started by defining what would the basic functions of a “basic” coordination office: All the participants agreed that it is very important to have a coordination office that works on grant applications, because the public funding allows the network to have projects. Apart from this, the basic coordination office should: a) Respond to requests for membership and manage membership applications, b) Be a central contact point.

The “basic” Coordination Office should not be in charge of doing certain activities, which could be assumed by the members, like:

1) Marketing and communication (Social media, etc.). Alternative responsible: interns in the member centres.
2) Coordinate the staff exchange programme and the Executive Committee meetings. Alternative responsible: the meeting organization.


The purpose of reducing the Coordination Office to its basic functions is to keep it running only with the income from the membership fees.

In order to increase the income of the Coordination Office, the yearly membership fees could be increased: a) 300€ > 500€, b) 800€ > 1.000€, c) 1.200€ > 1.500€.

The first year of membership, the new members could benefit of a reduced fee. For instance: First year they pay 400€ and the second one the regular 500€ fee.

The number of members should be limited to a maximum of 70.

All membership invoices should be payed by January.

Members and associates that would like to financially support the network could do a “bonus donation gift”. The payment of the donation would have to be done during the second half of the year (end of the year).

Members that don’t pay the yearly fee and don’t contribute to the network (don’t communicate, etc.) should be taken out without hesitation after two or three years of keeping the same behaviour.

Other possibilities to increase the income: 20% of the registration of the TEH Meetings should go to the Coordination Office.

**Session 3. TEH Academy: training and consultancy**

The key objective no. 1 in our network plan is to build a supporting structure of exchange and learning. We believe and have already indications that there are other partners and funding possibilities to realize this. Some regions and cities bidding to become European Culture Capitals, have shown great interest in the capacities and competences within the network and cooperation with the collage Nätverkstan (SE) to set up a leadership education has already begun.
The participants in this session agreed that the first step in setting up the TEH Academy is to engage the members in answering the following questions:

1. What knowledge does the network have?
2. What resources are required to start the TEH Academy?
3. What kind of customers the TEH Academy should target?

During the session, the group defined 4 categories of potential customers: a) Schools and universities, b) Local authorities, c) NGO’s and unions, and d) Private companies.

Session 4. A Comprehensive Analysis of Opportunities

This session was a good opportunity to identify the possibilities that lay beyond the obvious themes of training and consultancy as a way to increase the financial sustainability of TEH. The participants in this session split into two smaller groups and worked independently, so the proposals that are here presented are an amalgamation of the two groups’ ideas, that can be summarized in the statement “TEH: Transforming society through the arts.”

The groups started by defining the needs of the network, which are: 1) connecting members through shared projects and 2) get more income opportunities and more income diversity.

The suggested approach to the problem is to flip the funding model from centralised to network wide. This means that many members (working in groups) would do smaller focused applications and projects.

The methodology to make this happen would be:

1) Groups of interested members form around the themes (Ex.: education).
2) The themes of the projects should be in line with the Network Plan.
3) The project leaders of each group will be in charge of communicating with the Coordination Office.
4) The role of the Coordination Office should be to match make, initiate and support projects.
5) The Coordination Office supports the groups thru consultancy, training and connecting.

The benefits of this model would be:
a) More shared projects.
b) Descentralized responsibility.
c) More members and members staff involved and engaged.
d) More connections inside the network.
e) More staff and artists involved in TEH.
f) More visibility if used as a marketing tool.
g) Capacity building.
h) Diversified income and less risk.
i) More income would mean more projects.

Following from this, other two ideas emerged from the group:

1) Ambassador Tour: TEH ambassadors advocating for independent cultural centres all around Europe (schools, universities, etc.).

2) A whole network of coproduction projects.

Session 5. New Partnerships

The scope of this session was to identify what kind of organizations TEH could partner up to realise its ideas and projects. One key element of these partnerships should be that the organizations –not only from the cultural sector but also from different sectors– share the same values and goals that inspire TEH. Because of this reason, the session started by collectively brainstorming about the assets and values of the network. The brainstormed key words were grouped as follows:

a) Networking: Collaboration, Exchanges (professional, human...), Willingness to share (knowledge...), International cooperation, Travelling, Possibilities, etc.
b) Experiences: Inspiration, Learning, Training, Fun, Gain perspective over your daily work, etc.
c) Alternative: non conventional vision of the arts, Different cultures, diversity, etc.
d) Community: Grass-roots, Advocacy, etc.
e) Old factories: characteristic buildings, etc.

The potential partners that were identified were also grouped as follow:

a) Internet platforms: Trip advisor, Spotify, Air bnb, Lastminute.com, Crowdfunding platforms, etc.
b) Social and political: NGO’s, Civil associations, Politicians, Embassies, etc.
c) Business sector: Incubators, Lotteries, Transport companies, Restaurants, Cooking schools, Tourism offices, Building industry, Design brands, etc.
d) Educational and scientific organizations: Universities, Labs, Student organizations, Language schools, Schools, etc.
e) Archives: National heritage organizations, Architecture organizations, etc.
f) Arts sector: Festivals, Labels, Art schools, Artists, Art fairs, etc.
g) Publishers: Bloggers, Editors, Webplatforms, Streaming services, Alternative media, Free radios, etc.
GENERAL ASSEMBLY

Thirty-three TEH Delegates attended the General Assembly of TEH Meeting 78. The main decisions that were taken during the session were:

1. Six new members were approved: Prabbelli, Den Ny Malfabrikk L’ Hybride, Confort Moderne, Tomahawk and Le Plus Petit Cirque du Monde.

2. It was agreed that WUK will host the Spring meeting in 2016 in Vienna, Austria.

3. Erik Backer and Mia Christersdotter-Norman were approved as Election Committee for the next election in 2015.

Besides these decisions, Ada Arduini reported the work of the Executive Committee during the past months and announced that the Executive Committee now consists of 6 people since Barbara Denés left and Jonas Boutani Werner has now only an advisory role.

Birgitta Persson reported from the Coordination Office in Lund. The content of the project application “Creative Lenses” was presented by Paul Bogen and the project application “Europe Grand Central” was presented by Marcus Haraldsson. Trans Europe Halles is a partner in both these applications to the European Commission. José Luis Rodriguez presented the tender process for the Eastern European Partnership Programme that TEH is a part of and is lead by Intercult.

Michele Bee from Manifatture Knos presented the upcoming meeting in Lecce (Italy) and announced the dates: 21–24th of May 2015 and the name: “Third Space”.

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NEW TEH MEMBER CENTRES

L’hybride
Lille, France
lhybride.org

L’hybride is a cultural and innovative venue located in the center of Lille in a former car repair shop. It stands out thanks to an eclectic programme that explores independent audiovisual creation: short films, animation, interdisciplinary forms and digital arts, independent full-length films, workshops. It offers regular programming throughout the year. Exchange and conviviality are at the heart of the project, with many opportunities to meet professionals in an original space, composed of a large screen, a bar and some sofas. L’hybride coordinates digital art residencies on a regular basis (notably immersive mapping and interaction), workshops, exhibitions, etc.

Le Confort Moderne
Poitiers, France
confort-moderne.fr

Le Confort Moderne, under the management of the association L’Oreille est Hardie, has been engaged since 1985 in the creation, production and diffusion of original works of contemporary art, music and trans-disciplinary experimentation. The centre is a conceptual laboratory enabling a productive exchange between, on the one hand, the performing arts (music and theatre), and on the other hand, visual arts. Each project begins life as the conception of a particular artist before being deployed within (or without) the four walls of le Confort Moderne. Thus the artistic goal of le Confort Moderne is to defend creativity and originality without targeting a particular aesthetic view, and to promote artists who, whether explicitly or implicitly, put forth their own aesthetic critique, be it social or political.

Le plus petit cirque du monde - Centre des Arts du Cirque et des Cultures Emergentes
Bagneux, France
lepluspetitcirquedumonde.fr

Le plus petit cirque du monde (PPCM) - Centre des Arts du Cirque et des Cultures Emergentes is a cultural centre located in the town of Bagneux (southern suburbs of Paris). Its building is now being built and its total surface will be 1,900sqm, composed by a restored Sports Centre and a new wood construction: a big circus hall of 600sqm (28 meters high) with a capacity of 360 seats, a
residency hall (320sqm, 20 meters high), a
dance hall (180sqm, 5.5 meters high) and a
foyer-bar (210sqm).
PPCM’s building is located in the heart of a
disadvantaged area of the city but the organi-
zation works at a regional level (Metropolitan
Paris Area). PPCM is nationally recognized as
a leading organisation on the field of arts and
culture for inclusion.

PPCM is a founder member of CARAVAN
Circus Network, an active European body in
the field of youth and the centre is constantly
involved at an international level (youth
exchanges, EVS, vocational training, artistic
exchanges). PPCM supports young emerg-
ing street artists coming from all around the
world (hip-hop dances, free-running, park-
our...).

Prabbeli / Cooperations
Wiltz, Luxembourg
cooperations.lu

The name “Prabbeli” was adopted not only
because of the spectacular pyramid roof
construction, but because the cultural centre
aims to foster cultural participation in the re-
region where it is located. The centre is a living
expression of cultural diversity and a contri-
bution to increasing the quality of life in the
region.

The blending of the activities of the cultural
centre PRABBELI with the social programmes
led by the organization COOPERATIONS
represents a new model: A social enterprise
that has become a major cultural agent for an
entire region.

Collectif Tomahawk
Querrien, France
tomahawk-music.eu

Tomahawk is a an artist’s collective based on
a 22 hectare farm in south Finistère (Britanny,
France). Their core objectives include the dif-
fusion and promotion of independent artists
and the optimization of musicians’ resources.
The headquarter of the collective is a 500 sqm
hand-built venue dedicated to artistic creation
and human interaction. It also has the added
benefit of housing their renowned brewery.

Den Ny Maltfabrik
Ebeltoft, Denmark
nymalt.dk

Very close to the National Park Mols Bjerge
and in the old town of Ebeltoft, the former
Malt Factory is situated right facing the sea.
Some years ago, the red industrial building –
dating back from 1861 – was to be torn down
and replaced by a modern city mall, but a
group of passionate local culture and business
people raised money to buy back the factory
and start a cultural centre in it.
On Friday night, the participants attended the theatre performance “Antiwords” by the Spitfire Company. The performance was inspired by the theatre works of the dissident leader Vaclav Havel during a period in his life in which he worked in a brewery.

After the performance, the Mayor of the City of Pilsen – Mr. Martin Baxa, who was the Chairman of the Culture Commission of the city during several years – kindly invited TEH Meeting participants to a dinner at the Pilsner Urquell brewery.
Those participants that stayed in Pilsen after the Meeting had the occasion to spend the Sunday visiting a couple of interesting places:

1. Plasy Monastery:

During the visit to the Baroque monastery, participants could see the performance “ANGEL-Y Heavenly clowness” performed by Lucia Kašiarová and Vanda Hybnerová. Right after that, a collective cooking session was the perfect way to continue a wonderful and sunny after-Meeting day.

2. Pilsner Urquell Brewery:

Visiting Pilsen and not spending some time at the Pilsner Urquell brewery is like traveling to Paris and not going to see the Eiffel Tower. Therefore, JOHAN centrum organized a guided visit to this old emblematic brewery. After the visit, the group had a traditional Czech lunch. Obvoiusly, beer was served. Na zdraví!
LIST OF PARTICIPANTS
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Slovakia  Východné Pobrežie  Miroslava Vargová
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Spain  Sala Guirigai  José Iglesias
Spain  Voices for the Earth’s Transformation  Violeta Curro
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