

OCTOBER 10 - 13, 2024

EPANOMI (GREECE)

COMMUNAL LIVING FOR
SUSTAINABLE COMMUNITIES:

ARGATIA

EMPOWERING SOCIAL
COHESION SHARED IDEALS



Co-funded by
the European Union



THANK YOU

TEH PARTNERS AND FUNDERS

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FIX IN PARTNERS AND FUNDERS

Thank you to the local shops, community groups, the municipality, and the tourism office for their trust and support. A big thanks as well to the participants who traveled to take part—it wouldn't have been possible without everyone's involvement and effort.

PHOTO CREDIT AND DESIGN

Photos: Paula Mateo, Arda Aytemur and Salome Kuprashvili

Graphic design: Blind Studio

Meeting Report design: Francesca Placanica



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ABOUT THE HOST

ΦΙΞ in art was founded in 2011 in Thessaloniki's historic FIX brewery, transforming the former industrial space into a community led cultural center. Over the years, it became a vital meeting point for artists, organizers, and locals, hosting performances, work-shops, exhibitions, a library, a clothes exchange, and a community kitchen. Rooted in principles of inclusion and social justice, the space prioritized accessibility and collective action.

What sets ΦΙΞ in art apart is its horizontal governance and the belief that art and creativity should drive social change.

Creativity and education are treated as fundamental rights, and the organization evolves based on the needs of the community it serves.

In 2021, ΦΙΞ in art relocated to Epanomi, but its mission remains unchanged. It continues to operate as a space for solidarity, DIY ethics, and collective action, offering resources and opportunities to all who wish to take part. Through its activities, ΦΙΞ in art actively addresses social inequalities, builds connections, and works toward creating a fairer, more inclusive world.





Collective lunch at ΦΙΞ in art



PROGRAMME OVERVIEW



ARGATIA THEME

The Camp Meeting program was grounded in the concept of "Argatia," a term that embodies collective support, symbolizing the unity of an entire village coming together when one person is in need. By linking past and present through sharing of practices, discussions, and panels, participants exchanged experiences related to communal bonding, artistic freedom, diversity, and environmental consciousness.

They also explored the local, regional, and international challenges that obstruct communal solidarity. The need to organize advocacy platforms within the network emerged in response to the significant political transitions currently impacting the cultural sector across many European countries and beyond.

The program addressed questions that drove our exploration of these themes, such as:

- How can independent cultural initiatives bridge generational divides in preserving and transmitting cultural heritage?
- How do we make sure all voices within the community feel engaged and have a sense of ownership in collective cultural projects?
- How can we engage policymakers in a way that respects artistic freedom while advocating for supportive community-driven cultural preservation and sustainability?



A total of 43 sessions took place, including a General Assembly, strategic session, panel discussions, workshops, hub meetings, walks, morning activities, nature excursions, historical and sustainable food tours, and artistic talks and performances in Epanomi village and Thessaloniki. Partnering not only with Fix in Art but also utilizing municipal venues in Epanomi created more opportunities to engage with locals.

Session at the beach bar



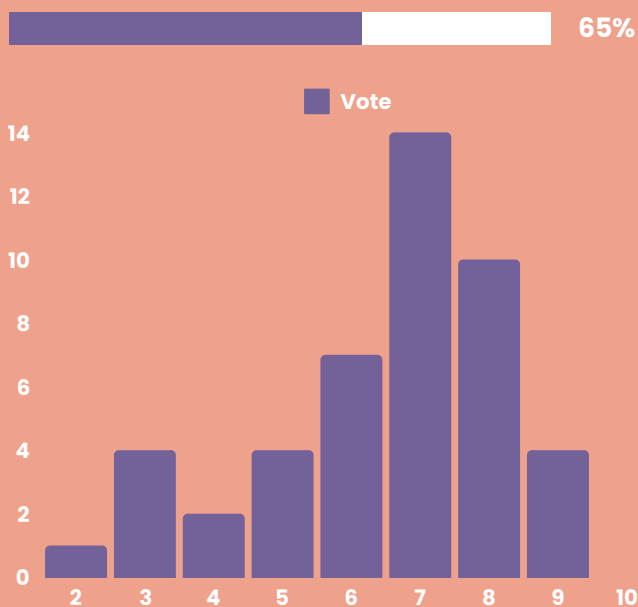
Screen Printing with Associazione Oltre



EVALUATION

TEH Camp Meeting 98 gave us a lot of food for thought: it was both challenging and at the same time inspiring. It had 187 participants with 64% being TEH full and associate members, which is a good ratio for a camp meeting. At the end of the meeting, all participants received a short evaluation form and 46 people shared their impressions on what they liked and felt could be improved. Below is a brief overview of the feedback:

RATE THE QUALITY OF THE PROGRAMME



Many sessions started very late, several were cancelled or their content did not correspond to what they were supposed to be about. Not to mention that the venues were rarely prepared, projectors were missing, etc.

The programme hasn't been rated very highly this time. Many commented about the last-minute changes: frequent cancellations or venue switches, which was also communicated often too late. A few people thought that the venues could have been better prepared and equipped, which sometimes affected the quality of the sessions.

At the same time, it was greatly appreciated that the meeting was less intense and had a DIY feeling about it. Some also acknowledged that, despite being logistically difficult, it was refreshing to be in the rural area.

It was brilliant to be in a small place like Epanomi beside this big flagships in the other cities. It was also a nice invitation to the participants for self-organization and getting together. So don't lose time for complaining and just do the shit. Thxs to everybody to make this happen

Still, there was a general feeling that though certain changes have been made towards more transparent and engaging programming, TEH meetings could benefit from more in-depth sessions and discussions around current socio-political changes in Europe, and their impact on the TEH community and their staff. There was also a wish expressed to dive deeper into the TEH core: its values, the role of the ExCom and coordination office, and solidarity among the membership:

When asked what they would have improved in future meetings, many wished that the hosts were more prepared and honest about their internal challenges. Others also asked for more organised networking spaces and missed shared spaces where everyone could hang out in the evenings or during the sessions.

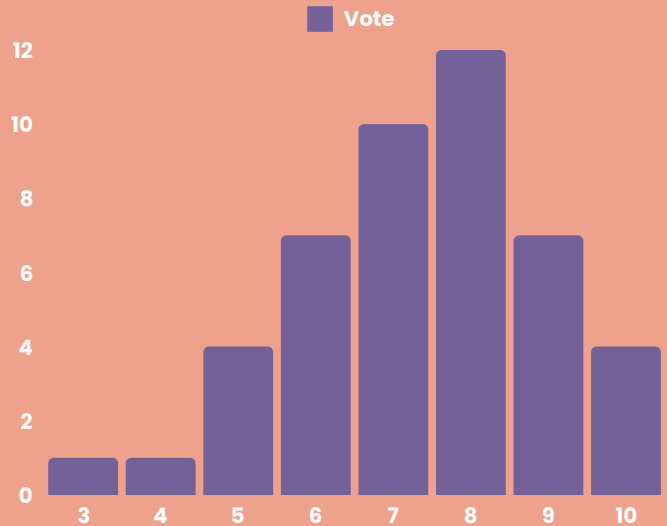


"Attending the strategic session I noticed there is a need to dive more deeply into TEH's purpose, values, roles etc. (...)"

COMMS DATA

- Flickr clicks: 115 views
- Visits to the page on the website: 4500+ views since end of June
- Social media outreach: 39 000+ on all TEH social media channels

RATE THE EVENT MARKETING AND COMMUNICATION



"(...)Another very important topic is the political situation in Europe in Slovakia, Hungary, Italy, Germany and Belgium. There is a big chance to refine the real meaning of arts and culture as a tool."

LOCAL IMPACT



Hosting the event off-season has been a game-changer for Fix, sparking genuine connections in Epanomi. Local initiatives are stepping up, seeing the value in year-round creativity, while roundtables with business owners and tourism agencies are already in the works. The team is also reaching out to short-term rental hosts and the municipality, opening doors to new collaborations.



The city, once hesitant, is now buzzing with local engagement and even small groups are exploring ways to work together, sharing resources and ideas.

It's a powerful reminder of how grassroots, DIY efforts can ignite real community transformation.

LIST OF PARTICIPANTS

First Name	Last Name	Organization	Country
Ajete	Kerqeli	Foundation 17	Kosovo
Aleksandar	Popovic	Association ICSS / Magacin	Serbia
Aleš	Loziak	Veřejný sál Hraničář	Czech Republic
Alessandra	Sgobio	Associazione Oltre Aps	Italy
Amelie	Snyers	Village Underground	UK
Anastasia	Karahisarli	ΦΙΕ in art	Greece
Andrea	Čuročová Gavalcová	CINEFIL	
Andreea	Iager-Tako	Centrul Cultural Plai	Romania
Andrra	Anadolli	Anibar	Kosovo
Angel	Torticollis	Communitism	Greece
Anika	Süß	ΦΙΕ in art ESC Volunteer	Greece
Anna	Iljašenková	Vzdělávací a kulturní centrum Broumov o.p.s.	Czech Republic
Anna	König VlK	Industra	Czech Republic
Anna Ester	Kobrhel'ová	Nová Cvernovka	Slovakia
Antonis	Iazaridis	ΦΙΕ in art ESC Volunteer	Greece
Arba	Hatashi	Anibar	Kosovo
Arda	Aytemur	ΦΙΕ in art ESC Volunteer	Greece
Argyro	Barata	Culture for Change	Greece
Armando	Chiarini	Carme	Italy
Asteris	Sgouros	Anazitites	Greece
Aynur	Abulatibov	Salaam Art Temple	Azerbaijan
Barbara	Elia	TEH coordination office	Sweden

First Name	Last Name	Organization	Country
Bedirhan	Sen	ΦΙΕ in art	Greece
Benedikt	Maria Sudau	UfaFabrik	Germany
Bianca	Kaplan	Associazione Oltre Aps	Italy
Bjorn	Dramsvik	Ifo Center	Sweden
Boris	Meluš	Nová Cvernovka	Slovakia
Bruna	Accardo	Associazione Oltre Aps	Italy
Cassidy	Nazario	Trans Europe Halles	Sweden
Cathrine	Zander	Subtopia	Sweden
Ceyda	Berk-Söderblom	TEH Coordination Office	Sweden
Chiara	Némethová	Nová Cvernovka	Slovakia
Clara	Mendes	Gerador	Portugal
Danae	Christoudi	Cultterra	Greece
Daniel	Styles	Vitamin	Czech Republic
Daniela	Cabrilo	Solektiv	Austria
Deej	Fabyc	Live Art Ireland	Ireland
Diana	Munteanu	Coalition of Independent Cultural Sector in the Republic of Moldova	Moldova
Didier	Scheuren	Cooperations	Luxemburg
Dimitra	Chatzipanagiotou	Cultterra	Greece
Dimitris	Ziambaras	Dexameni project	Greece
Dionisis	Zafeiridis	ΦΙΕ in art	Greece
Do	Demuth	FerroForum asbl	Luxembourg
Dounia	Mahammed	Viernulvier	Belgium
Eleférios	KECHAGIOGLOU	Le Plus Petit Cirque du Monde	France
Elena	Russu	Coalition of Independent Cultural Sector in the Republic of Moldova	Moldova

First Name	Last Name	Organization	Country
Eleni	Giakouvaki	ΦΙΕ in art	Greece
Elie	Laucher	Zo centro culture contemporanee	Italy
Elif Zuhre	Cetinkaya	ΦΙΕ in art ESC Volunteer	Greece
Elvira	Mittheis	Cooperations	Luxembourg
Emanuel	Rudas	Anima	Morocco
Emanuele Arturo	Miceli	Zo Centro Culture Contemporanee	Italy
Emilija Paula	Andersone	Kaņepes Kultūras centrs	Latvia
Emmanuele	Curti	Lo Stato dei Luoghi	Italy
Enge	Klinkáčková	Hraničář culture center	Czech Republic
Eralp	Kortach	Med Hub / Coordinator	Cyprus
Erika	Haxhi	TEH Coordination Office	Sweden
Erki	Pruul	Aparaaditehas	Estonia
Eva	Riccio	La Friche la Belle de Mai	France
Fabio	Franz	La Foresta - accademia di comunità	Italy
Fairooz	Tamimi	TEH Coordination Office	Sweden
Fariba	Mosleh	Brunnenpassage	Austria
Federico	Biasioli	Imbarchino	Italy
Femi	Adeniyi	TEH Coordination Office	Sweden
Francesca	Placanica	TEH Coordination Office	Sweden
Francesca	Assi	Cooperativa Sociale il Visconte di Mezzago	Italy
Francesco	Pitillo	Cooperativa Sociale il Visconte di Mezzago	Italy
Francesco	Matarrese	Imbarchino	Italy
Fredrik	Jönsson	Mejeriet	Sweden

First Name	Last Name	Organization	Country
Frido	Hinde	UfaFabrik	Germany
Gabriella	Riccio	L'Asilo	Italy
Gerard	Lohuis	P60	Netherlands
Giada	Crispiels	Carme	Italy
Giorgi	Gugava	P60	Georgia
Gudrun	Goldmann	Kulturzentrum Schlachthof	Germany
Gunter	Büchau	Ifö Center	Sweden
Hanna	Olsson	TEH Coordination Office	Sweden
Hannes	Götsch	BASIS Vinschgau Venosta	Italy
Hannes	Cistota	WUK Werkstätten- und Kulturkauf	Austria
Hugo	Thers	Associazione Oltre Aps	Italy
Ieva	Krolle	Kanepes Kultūras centrs	Latvia
Ilkin	Huseynov	Salaam	Azerbaijan
Ingvild Dirdal	Bjørnson	Tou Scene AS	Norway
Israel	Aloni	iIDance	Sweden
Jakob	Svensson	Mejeriet	Sweden
Jana	Mikuš Hanzelová	Antena	Slovakia
Jenny	Magnusson	Subtopia	Sweden
Jonathan	Haner	Ifö Center	Sweden
Josepha	Berger	ΦIE in art ESC Volunteer	Greece
Juraj	Hariš	Nová Cvernovka	Bratislava, Slovakia
Juste	Druskine	Tou Scene AS	Norway
Karin	Spišáková	CINEFIL	
karin	Johansson-Mex	Skillinge Theatre	Sweden

First Name	Last Name	Organization	Country
Karmen	Otu	Aparaaditehas	Estonia
Kaspars	Kondratjuks	Kanepes Kulturas centrs	Latvia
Katerina	Christoudi	Cultterra	Greece
Katerina	Flora	Plus Petit Cirque du Monde	France
Keitija	Eizenbārde	Noass	Latvia
Klára	Vlachová	Hranicar	Czech Republic
Karmen	Otu	Aparaaditehas	Estonia
Kaspars	Kondratjuks	Kanepes Kulturas centrs	Latvia
Katerina	Christoudi	Cultterra	Greece
Katerina	Flora	Plus Petit Cirque du Monde	France
Keitija	Eizenbārde	Noass	Latvia
Klára	Vlachová	Hranicar	Czech Republic
Konstantina	Karameri	Culture for Change network	Greece
Konstanze	Müller	Solektiv	Austria
Kristian	Krog	Maltfabrikken	Denmark
Kristina	Husakova	Stanica Žilina-Záriečie	Slovakia
Kristýna	Řeháčková	Pragovka Gallery	Czech Republic
Ksenia	Ulyanova	Izolyatsia	Ukraine
Laura	Camacho Salgado	Cultural Transformation Movement Project	Norway
Laura	Francaviglia	Associazione Oltre Aps	Italy
Lena	Dramsvik	Ifö Center	Sweden
Leonardo	Delmonte	Consorzio Wunderkammer / Lo Stato dei Luoghi	Italy
Lia	Reithner	ΦΙΞ in ar	Greece
Lia Quirina	Gladilin	Solektiv	Austria

First Name	Last Name	Organization	Country
Lina	Lambert	The Dock Arts Centre	Ireland
Lorena	Copil	Cluj Cultural Centre (RO)	Romania
Lothar	Wiesweg	UfaFabrik	Germany
Luca	Russo	L'Asilo	Italy
Ludovit	Napoky	A4 - Space for Contemporary Culture	Slovakia
Luka	Knezevic Strika	Magacin	Serbia
Lulzim	Hoti	7 Arte	Kosovo
Lydia	Buchner	Associazione Oltre Aps	Italy
Maia	Paounov	TEH Coordination Office	Sweden
Maja	Magerkurth	ΦΙΕ in art ESC Volunteer	Greece
Malena	Olsson	Ifö Center	Sweden
Marc	Scheer	Cooperations	Luxembourg
Marcus	Lampe	TEH Coordination Office	Malmö
Marie	Marty	ΦΙΕ in art ESC Volunteer	Greece
Mariam	Kuprashvili	Culture and Management Lab	Georgia
Marie-Christine	Hartig	Soho Studios	Austria
Marieke	De Munck	Viernulvier	Belgium
Marika	Kvirkvelidze	Fabrika Tbilisi	Georgia
Marilù	Manta	Base	Italy
Marina	Batinic	Culture Hub Croatia	Croatia
Mark	Dieler	Kaņepes Kultūras centrs	Latvia
Martina	Camilleri	Unfinished Art Space	Malta
Martina	Jakabovičová	Nová Cvernovka	Slovakia
Martina	Milkova	Toplocentrala	Bulgaria

First Name	Last Name	Organization	Country
Mary	Conlon	The Dock	Ireland
Mattia	Abballe	L'Asilo	Italy
Michal	Klembara	Malý Berlín	Slovakia
Michal	Peržel	Nová Cvernovka	Slovakia
Mieke	Renders	TEH Coordination Office	Sweden
Mikulas	Bado	Nova cvernovka	Slovakia
Minke	ten Berge	A4 - Space for Contemporary Culture	Slovakia
Mira	Bryssinck	Viernulvier	Belgium
Mochi	Georgiou	Communitism	Greece
Mykhailo	Glubolkyi	Izolyatsia	Ukraine
Nancy	Karamanli	ΦΙΕ in art	Greece
Natalia	Beylis	The Dock Arts Centre	Ireland
Natassa	Dourida	Communitism	Greece
Nenad	Pinter	Association ICSS / Magacin	Serbia
Nina	de Gelder	A4 - Space for Contemporary Culture	Slovakia
Nita	Zeqiri	Foundation 17	Kosovo
Oksana	Sarzhevskia-Kravchenko	Izolyatsia	Ukraine
Olga	Zaporozhets	TEH Coordination Office	Sweden
Pamela	Toscano	Zo centro culture contemporanee	Italy
Panagiotis	Lampropoulos	Dexameni project	Greece
Panagiotis	Tsiamyrtzis Bakas	La Foresta - accademia di comunità	Italy
Paraskevi	Zotali	Communitism	Greece
Paul	Kofler	BASIS Vlnschgau Venosta	Italy
Paula	Mateo	ΦΙΕ in art Volunteer	Greece

First Name	Last Name	Organization	Country
Petar	Atanackovic	Inwole	Germany
Philip	Horst	Center of Arts and Urbanistics ZK/U	Germany
Raisa	Karttunen	Kaapeli	Finland
Reith		ΦΙΕ in art ESC Volunteer	Greece
Rinor	Kurshumliu	7Arte	Kosovo
Róise	Goan	Viernulvier	Belgium
Rossella	Tricarico	Associazione Sud Est	Italy
Roswitha	Maul	Zentralwerk	Germany
Sabine	Keller	Alte Feuerwache Köln	Germany
Salome	Kuprashvili	Fabrika Tbilisi	Georgia
Sebastiano	Moltrer	La Foresta - accademia di comunità	Italy
Ségolène	Le Contellec	Zo centro culture contemporanee	Italy
Sigrid	Niemer	UfaFabrik	Germany
Simona	Schettino	Associazione Oltre Aps	Italy
Simone	Britsch	Global Ecovillage Network	Germany
Sinna	Kovasiipi	Kaapeli	Finland
Soňa	Jakubove	Maly Berlin	Slovakia
Sumeyye	MARAS	ΦΙΕ in art ESC Volunteer	Greece
Susanna	Mildeberg	ΦΙΕ in art ESC Volunteer	Greece
Tena	Dobranic	Music Biennale Zagreb	Croatia
Teresa	Holmberg	Ifö Center	Sweden
Thalia	Giovannelli	TEH Coordination Office	Sweden
Theodosia	Margari	Dexameni Project	Greece
Tom	Hamilton	Communitism	Greece

First Name	Last Name	Organization	Country
Valia	Kardi	Mains d'Oeuvres	France
Verena	Klöckl	WUK Werkstätten- und Kulturkaus	Austria
Veronika	Cyprichová	Nová Cvernovka	Slovakia
Vesselin	Dimov	Toplocentrala	Bulgaria
Ville	Laaksonen	Art House Turku	Finland
Volha	Rudak	TEH Coordination Office	Sweden
Werner	Wiertalla	UfaFabrik	Germany
Yuliya	Zakolyabina	Izolyatsia	Ukraine
Žaneta	Vávrová	Vzdělávací a kulturní centrum Broumov	Czech Republic
Zuzana	Jakubikova	Stanica Žilina-Záriečie	Slovakia
Zuzana	Ernst	Brunnenpassage	Vienna
Zuzana	Godalova	Antena	Slovakia

