



# Open Institutions

Institutional Imagination  
and Cultural Public Sphere

Zagreb / POGON Jedinstvo  
January 20 – 23 / 2011

Exploring Openness –  
Institutional Innovation & Common Resources:  
A Survey of Practices

**DOSSIER  
FOR CONFERENCE PARTICIPANTS  
WORKING MATERIAL**

collector & editor: Emina Višnić  
English proofreading: Catherine Baker

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00.00

**POGON**

**Zagreb Center for Independent Culture and Youth /**

**POGON**

**Zagrebački centar za nezavisnu kulturu i mlade**

At this conference, POGON is represented by: **Tomislav Medak** (Chair of the Program Council, President of the Multimedia Institute, Zagreb) & **Zvonimir Dobrović** (Member of the Program Council, President of Domino, Zagreb)

Other members of the Program Council will also be present at the conference: **Nikola Pandurić** (Deputy Chair of the Council; President of Croatian Youth Network), **Ivan Kralj** (Council Member, President of Mala Performerska Scena, Zagreb), **Dea Vidović** (Council Member, President of Kurziv, Zagreb)

POGON will be also represented by the staff: **Emina Višnić**, Director; **Sonja Soldo**, Project Coordinator; **Nenad Barić**, Program Realization Manager; **Ruža Gajić Guljašević**, Administrator

In addition, many representatives of organizations involved in establishing POGON will be present at the conference.

Kneza Mislava 11, 10000 Zagreb, Croatia

[www.upogoni.org](http://www.upogoni.org)

Contact: Emina Višnić, [emina.visnic@upogoni.org](mailto:emina.visnic@upogoni.org) (Director),

Sonja Soldo, [sonja.soldo@upogoni.org](mailto:sonja.soldo@upogoni.org) (Program Coordinator)

**cultural center** (arts and other cultural activities);

**public institution** (governed by public law), established jointly in **2009** by a network of cultural and youth organizations formalized in an alliance (Alliance Operation City) and by the City of Zagreb

**POGON (which means both “drive” and “production plant” in English) is a hybrid cultural institution, based on a new model of public-civil partnership, established and managed jointly by Alliance Operation City (local network of youth and cultural associations / NGOs) and the City of Zagreb (municipality). This hybrid model provides long-term sustainability as the result of a balance between public financing and supervision on one hand and independent programming and participatory decision-making on the other. The main purpose of POGON is to provide basic services and manage the infrastructure for cultural and youth programs (contemporary arts and culture; related social, theoretical, and policy activities; various youth activities). Its venues, equipment, and temporary office may be used free of charge for all nonprofit activities. At the same time, POGON is also developing its own activities, currently focusing on international cooperation.**

#### **Decision-making:**

POGON is jointly managed by its co-founders and by the Director. Users are included in the decision-making process through the Program Council, a five-person coordinating body elected by member organizations of Alliance Operation City. Additionally, all interested organizations may participate in debates concerning the management model and major changes.

The **founders** monitor the Center's work, make the important decisions about its main functions and general development, approve the Center's statutory and other regulatory instruments, and appoint the director.

The primary role of the Alliance is to bring together organizations that work in the field and to organize programs in the Center. In this way, it can secure program funding from a variety of domestic and foreign sources. By joining the Alliance, all organizations who wish to participate in the decision-making process may do so. However, Alliance membership is

not a prerequisite for using the Center's resources.

The role of the City of Zagreb is to provide the necessary spaces and financial resources for the Center's basic functioning and the implementation of its program. The City also has control over the use of city property and monitors the work of the Center as a public institution.

This ensures that the overall functioning of the Center is jointly governed by both founders, while control over programming is in the hands of those who use its resources, i.e. those who carry out programs in the Center's venues.

The two main **internal governance** bodies are the Director and the Program Council.

The Director is the head and the official representative of the Center. Following a public tender, he or she is selected and appointed by the founders, who are also responsible for supervising his or her work. The Director is appointed for a term of 4 years. The Director is responsible for the overall work of the Center, and manages the Center in cooperation with the

founders, Program Council, employees, and other associates. The **Program Council** is an expert advisory body composed of representatives of civil society organizations in charge of defining rules and procedures for the use of resources (the model), program orientation, and long-term program plans. It also arbitrates in case of a complaint against the program coordinator's decisions. The Programming Council has 5 members, who are elected by the members of Alliance Operation City for a 2-year term.

Organizational openness:

**Participation in decision-making** – POGON's structure ensures that the Alliance with its member organizations has an equal role in managing POGON. Furthermore, POGON regularly pursues consultations with stakeholders and organizes public discussions about the modalities of its operation.

**Equality in access** – POGON's resources are accessible to all the users and their programs on equal conditions; our users are: NGOs, informal groups, artists, and art organizations, individuals organizing cultural and youth programs (contemporary arts and culture; related social, theoretical, and policy activities; various youth activities).

**Transparency, simplicity, and flexibility in programming** – programming rules and procedures are clear and accessible online. Anyone who needs to use POGON's resources may find all the details on our website, including the calendar, a standard contract, pricing etc. There are no privileged users, and every user must go through the same simple procedure of applying through an online form. No aesthetic criteria or programs are, as such, more important than others. This entire model was designed through a consultation process with the sector (youth and cultural organizations) and is modified based on experience.

**Partnership and collaboration** – The very core of our model is the cooperation of different groups and organizations. Alongside the founding civil-public partnership, POGON is based on a partnership of two complementary civil society sub-sectors – culture and youth. This partnership is a result of joint values, shared interests, and complementary needs. Furthermore, we are building relations of trust with our users by trying to support their programs as much as possible.

#### **Venue/s / resources:**

POGON's infrastructure is meant to be polycentric. POGON was initially planned to run venues (preferably former industrial sites) in at least three different locations in the city, making it able to provide a variety of services and spaces serving different activities and formats, such as: spaces for cultural events, information and education center, meetings, production residencies.

At the moment, the Center operates two **locations**:

**POGON JEDINSTVO**

located on the Sava riverfront

former water-pump factory

2 main halls (80 and 450 m<sup>2</sup>)

officially opened in September 2009, although previously used by independent cultural actors in a variety of semi-legal and illegalized modalities

hosting various events: exhibitions by local and international artists, international festivals of visual and performing arts, concerts and parties, theater and dance shows...

**POGON MISLAVOVA**

located in the city center

office space with a conference room, altogether 120 m<sup>2</sup>

operational since June 2009

used as the Center's office, a temporary office for NGOs, and a

space for informal educational programs, public presentations, and meetings.

POGON has 4 **employees**: Director Emina Višnić (full time), Project Coordinator Sonja Soldo (part time), Program Realization Manager Nenad Barić (part time) and Administrator Ruža Gajić Guljašević (part time).

POGON is **financed** through an operational grant from the City of Zagreb's Office for Education, Culture and Sports as part of the City's Youth Program. Initially the promised grant was €136,000, but this was later reduced to €95,000. This grant allows POGON only ten months of minimal operational functions (running costs and salaries, which are approximately 30-40% lower than salaries in Zagreb's other cultural institutions) and minimal servicing of programs.

**Programs** in POGON's venues are financed by the members of Alliance Operation City and other users. We estimate user-side annual investment into programs at POGON at approximately €200,000–€250,000.

**Budget:** less than €100,000.

**Hosting:** In principle, any NGO, informal group, or individual organizing cultural and youth programs (contemporary arts and culture; related social, theoretical, and policy activities; various youth activities) may use POGON's resources free of charge for nonprofit activities, as long as these activities are in accordance with POGON's values. Users wishing to sell drinks for their events (such as parties, concerts, or similar) pay part of the running costs, depending on audience numbers.

**Services:** Other than our venues and equipment, and basic promotion for programs, we currently do not provide any additional services.

#### **International collaboration:**

International collaboration is one of the foundations for our future development. We therefore aim to be present in various international, primarily European, forums that deal with arts and culture and their development.

Our goal is also to develop stable artist-in-residence programs and artist exchanges. Currently, we are collaborating with Akademie Schloss Solitude, Stuttgart.

We are interested in establishing long-term connections and developing projects with cultural centers and other organizations, in particular concerning the sustainability and development of independent arts and culture on one hand and the greater involvement of youth in various public activities on the other.

**Participation:** Since POGON is not producing its own programs at the moment, we do not organize such activities.

**Gathering citizens:** We support, participate at, and/or partner at such events organized either by our founder, Alliance Operation City, or by other organizations (public debates, conferences, consultations that primarily concern cultural and youth policies)

**Municipality:** Since the municipality is one of our two co-founders, we are in constant contact with the City administration, which we regularly meet and communicate with concerning legal, technical, and financial issues. As an institution co-owned by the City, we have an operational grant (a special item in the City budget), covering most of our running costs. Since we were established during the economic crisis and because our activities are not conventionally

representational, our budget is rather small compared to other city institutions. Also, because of previous antagonisms with the political structures that preceded the founding of the Center, there is a lack of trust between the scene and current power structures. This is a serious obstacle for the sustainable and adequate long-term development of the Center in particular and of the independent cultural and youth scene in general.

**Advocacy / activism:**

POGON has been involved in advocacy and lobbying actions on local and youth cultural policies and it supports Operation City and other actors in their advocacy activities.

It is important to stress that POGON is a direct result of the advocacy and activism of previous years. It was initiated by a coalition of NGOs consisting of two national networks (one of independent culture (Clubture Network), another made up of youth organizations (Croatian Youth Network)), the local collaborative platform Zagreb – Cultural Kapital of Europe 3000, and three independent cultural venues (Mochvara, Attack!, and MaMa). The coalition started an exhaustive advocacy process in early 2005, a few months before the local elections. For the first time, the needs of independent culture and youth in Zagreb were articulated, publicly discussed, and stated in a policy document signed by the future political decision-makers. In parallel to public discussions, media activities, and protest actions, we organized a series of events, Operation:City, which every year focused on a different specific issue important for the urban development of the contemporary city. Through various formats and forms of artistic expression, it temporarily occupied different abandoned locations and, among other things, promoted the idea of a cultural center on which POGON was modeled. After the first Operation:City in September 2005, when over a 10-day period one of the few remaining former factory sites that had not fallen prey to the wholesale commercialization of space was temporarily occupied by over 50 programs from more than 30 independent cultural organizations, drawing over 15000 visitors, the city mayor promised to save the industrial site of Badel/Gorica for public use and to create a cultural and youth center there. During the following four years, relations with the City went from reserved cooperation, ignorance, and obstruction, to direct attacks, drastic budget cuts, fights in the media, and the shutting down of the cultural club Mochvara. Even so, we did not give up. We continued protesting, and before the last elections the City finally agreed to establish the Center.

# 01.01

## Factory of Art / Fabryka Sztuki

At this conference, the Factory of Art is represented by **Agata Etmanowicz**.

Tymienieckiego 3, Łódź, Poland  
web: [www.fabrykaszutki.org](http://www.fabrykaszutki.org) / [www.artinkubator.com](http://www.artinkubator.com)  
Contact: Agata Etmanowicz, [a.etmanowicz@lodzartcenter.com](mailto:a.etmanowicz@lodzartcenter.com)

**cultural center** (arts and other cultural activities)

**public institution** (governed by public law), established in December **2006** by two NGOs (Łódź Art Center and the Chorea Theater Association) together with the City of Łódź

In 2006, two NGOs – Łódź Art Center and the CHOREA Theater Association – and the City Office of Łódź created the Factory of Art. The Factory of Art is a cultural institution whose actions are education-oriented and focus on Theater and modern art. CHOREA is responsible for the Factory of Art's theater and performance activities. CHOREA organizes concerts, plays, and Theater actions in city space, carries out research into the origins of theater, dance, and music, and shares the results through a cycle of workshops, which from the Factory's very beginning have taken the form of "Tuesdays in the Factory" of Art'. Łódź Art Center is responsible for the visual arts program. Among other activities, Łódź Art Center is the main organizer of two international festivals – PhotoFestival and the Łódź Design Festival.

**Decision-making:** The main decisions are made by a managing director who is assisted by an artistic director. They are both elected by the mayor of Łódź from candidates recommended by the two partners – Łódź Art Center and the Chorea Theater Association.

**Organizational openness:** The Factory's programming has an open formula. New ideas from artists or organizations are welcome as long as they fit into the Factory's mission. Interested creators may take part in the events cycle (such as Tuesdays in the Factory) or organize their own venues. Besides artistic events, the Factory is always happy to provide space for discussions and meetings about subjects of vital importance to the citizens of Łódź.

### **Venue/s / resources:**

The Factory of Art is located in a post-industrial district of Łódź, known as the Priest Mill (Księży Młyn). It is based in the factory complex on Tymienieckiego Street. The entire space managed by the center consists of approximately 7000 m<sup>2</sup> – three buildings, originally warehouses for unfinished and finished fabrics.

They were used as a storage space from the very outset and then through the various stages of their development between 1887 and 1910, the turbulent years of the First and Second World Wars, the nationalization of industrialists' property under the People's Republic of Poland, all the way up to the bankruptcy and final closure of the "Uniontex" plants at the beginning of the 21st century. It is symbolic that they were brought into existence in the 19th century when capitalism was flourishing in Łódź and that their industrial life came to an end after the years of socialism, when the free market economy

began to boom again. The inevitable wheel of time has made a complete turn...

The Factory of Art has recently received a grant to renovate the buildings and create an Art\_Inkubator there. Construction work will start in spring 2011 and the venue will be fully functional in 2014.

A visualization of the renovated factory complex is available here: [http://www.artinkubator.com/en/new\\_art\\_inkubator.html](http://www.artinkubator.com/en/new_art_inkubator.html)

**Budget:** more than €100,000 and less than €300,000.

**Co-productions:** Being a public institution, the Factory of Art is subject to various rules which must be followed under Polish law, so models of cooperation depend on partners' legal structure. The Factory of Art is involved in most of the projects/festivals organized by its partners, Łódź Art Center and Chorea Theater.

**Hosting:** Any type of organization may hire the venue. We provide special venue hire rates for NGOs and emerging independent artists. If the Factory of Art is involved in the project as co-producer, there are no charges on the partner's side.

### **Services:**

The Factory of Art has recently been developing the Art\_Inkubator project, with a total budget of €7,933,109, half of which comes from EU funds and half of which is financed from local sources. The project is divided into two phases that create one common, substantive whole. The first task is the foundation of the project – revitalizing the factory complex – which will create the material part of the incubator: offices, art

studios, and a multiprofiled art space. The second phase is to run and manage the Inkubator.

Art\_Inkubator will be an institution of support, not acting for profit, which will help future creative entrepreneurs, NGOs, and artists to enter the market. It will be a platform allowing them to realize their business and artistic ideas.

### **International collaboration:**

International cooperation is a very important part of our center's daily work. The word "cooperation" is worth underlining here, since we focus on projects developed together with our international partners rather than simply exchanging works or presenting their works in our venue. Recently, the Factory's international cooperation has mainly been realized in the context of Art\_Inkubator, focusing on exchanging best practices and developing common projects related to the creative sector.

Over the years, Chorea Theater and Łódź Art Center have been involved in many international projects, Chorea in the performing arts and Łódź Art Center in the visual arts.

### **Participation:**

One of the Factory of Art's main tasks is to involve citizens in artistic and cultural activities, enabling them to spend their spare time creatively.

The "Tuesdays in the Factory" cycle (every second week) involve workshops presenting various theatrical forms, body practice, voice training, and meetings with prominent personalities from the world of theater. Besides the Tuesdays cycle, Chorea Theater runs classes for young people (such as Lessons in the Antique (Lekcje Antyku) and Theater Summer (Lato Teatralne)), and workshops for children, teenagers, and academic and artistic circles.

Another activity offered by the Factory of Art is Thursdays in the Factory – a series of lectures and encounters with artists and experts in various aspects of culture.

### **Neighborhood:**

The Factory is located in a post-industrial district of Łódź, known as the Priest Mill. It was created in the 19th century and combined different functions – industrial and residential. The Factory of Art was created after the collapse of the textile industry due to free-market reforms at the beginning of the 1990s, when most factories went bankrupt and this area of the city became desolate and forgotten.

The Factory of Art is involved in a project aiming to revitalize the Priest Mill neighborhood, a district immediately adjacent to the city center. In order to achieve this goal, a broad coalition of different organizations and individuals was created. Alongside other partners, the Factory of Art is lobbying for active involvement by the City of Łódź. This would result in generous funding and bring about a legal framework enabling the Priest Mill to transition into a creative district, where artists and cultural institutions could coexist with the local community.

**Municipality:** The Factory of Art is a public institution supported by local government.

The City of Łódź is one of the three partners in the public-private partnership on which the Factory of Art is based.

**Advocacy / activism:** The Factory of Art is involved in a campaign aiming for a culture strategy to be developed at a local level. The Factory was responsible for coordinating the draft letter to the new authorities of the City of Łódź, and this is now being signed by local cultural workers and artists.



Esra Aysu Aysun

Luleci Hendek Street no:12/3, Tophane, Istanbul, Turkey

[www.c-u-m-a.org](http://www.c-u-m-a.org)

Contact: Esra A. Aysun, [eaysun@c-u-m-a.org](mailto:eaysun@c-u-m-a.org)

CUMA is a nonprofit contemporary art organization, aiming to activate urban and rural communities by creating contemporary art projects and acting as a mentor for art organizations and initiatives. CUMA is based in Istanbul, Turkey.

CUMA aims to break up the monotonous cycles of urban and rural daily life through interdisciplinary contemporary art happenings. It strives to disrupt chronically discriminatory, monopolist attitudes and the status quo of our time. In order to fulfill its goal, CUMA also aspires to form creative bridges between thought and reality for organizations and initiatives with creative ideas to make possible international and local collaborative utopias. For its wide spectrum of collaborators, CUMA acts as a mediator, creating dynamic networks and gathering places.

International collaboration was the driving force that initiated CUMA. All its projects have been realized with international institutions and artists.

CUMA was established in 2008 by Ece Pazarbasi and Esra A. Aysun (professional cultural managers), co-directors of CUMA.

**Esra A. Aysun will give a brief overview of the contemporary arts scene in Turkey / Istanbul, which is fundamentally marked by the dominance of private family foundations or 'Culture Corporations' and an absolute lack of public policies. With an emphasis on infrastructure for culture, she will explain how this specific framework determines the operating conditions for independent groups, organizations, and artists. She will draw on her experience of CUMA's many activities as well as her own expertise.**

### **Leaps Forward in Contemporary Art in Istanbul during the New Era**

Esra Aysu Aysun

Although the megapolis of Istanbul, one of the three European Capitals of Culture in 2010, lacks a cultural policy strong enough to support Turkey in its bid to enter the European Union, the production of contemporary art in the city continues at a staggering rate despite all the legal and financial shortcomings. Istanbul started to be associated with contemporary art within the international art circles that have been attracted to the city thanks to the International Istanbul Biennial, which has been organized by the Istanbul Foundation for Culture and Arts since 1987. Today, for the first time, Istanbul is coming to prominence with international cultural projects and collaborations undertaken by the new generation of private-sector-supported initiatives, galleries, and museums founded on the principles of cultural entrepreneurship and focus on contemporary art.

Today, as state-funded cultural institutions are being replaced by new cultural organizations carrying forward the global mission of the 21st century and initiated by private companies, Istanbul's dynamism is leading the Turkish art scene to show a new face. As state-funded-and-operated cultural institutions begin to seek different formulas for reconstruction, the private sector has begun to institutionalize its cultural initiatives and its investments in setting up art collections, galleries, and arts and

culture publishing, through an extensive sponsorship strategy (since the 1980s) that increases their visibility and (in 2000) through establishing their own cultural institutions. The Turkish counterparts of the cultural capitalists, who as DiMaggio writes formed the ongoing system of nonprofit cultural organizations that shaped the cultural life of the United States during the 19<sup>th</sup> century (DiMaggio, 1986: 41-61), are now pursuing their own cultural entrepreneurship at the dawn of the 21<sup>st</sup> century. The new era's private-sector-funded art venues and museums established at the beginning of the 2000s illustrate this best. We may observe that art professionals generally expect the state's present relationship with contemporary art to undergo no reform nor engage with any contemporary issues. The Ministry of Culture and Tourism, the state's only link with the culture and arts sector, has not yet launched any grants scheme with a focus on contemporary art. This situation leads to an acceptance of the private sector's recent cultural entrepreneurship, whether in the format of private family foundations or 'Culture Corporations'<sup>1</sup> There has as yet been no discussion of the need for a funding model that would

<sup>1</sup> In a press release issued in March 2010, Garanti Bank announced that it would bring together its three separate institutions from the field of culture and arts (the Ottoman Bank Archives and Research Centre and Museum, Platform Garanti Contemporary Art Centre and the Garanti Gallery), under the auspices of Garanti Kültür A.Ş. [http://www.garanti.com.tr/tr/garanti\\_hakkinda/toplumsal\\_paylasim\\_projeleri/kultur\\_sanata\\_destek/garanti\\_kultur\\_as.page](http://www.garanti.com.tr/tr/garanti_hakkinda/toplumsal_paylasim_projeleri/kultur_sanata_destek/garanti_kultur_as.page)

enable the emergence of independent organizations that would not pursue the policy of any government or private corporation and would be formed by individuals or artists who are professional managers of cultural institutions.

On the other hand, European cultural institutions have been called upon to enter into cultural collaborations with cultural institutions in Turkey, where European Union membership negotiations started in 2005. European institutions faced a tricky situation when, at this invitation, they embarked on a search for Turkish cultural institutions with the capacity to run international projects and with an existing cultural management staff. They encountered an arts and culture scene outside EU standards, reluctant to pressure or lobby its own state to form a contemporary art policy; a scene that instead encouraged the private sector to invest in culture; a scene restricted to a single district in its country's largest and most densely populated city, which grows through civil initiatives and entrepreneurship and lacks the necessary legal regulations that would allow it to become a sector. Without having been able to transforming those residents who define themselves as part of the metropolis (which has experienced a 20-fold increase in population due to migration during the past fifty years) into an art audience, the cultural scene is now forced to question its relevance to society as well as its sustainability.

# 01.03

## DEPO

At this conference, DEPO is represented by **Asena Günal**, Project Coordinator.

Tütün Deposu, Lüleci Hendek caddesi, no. 12, Tophane, 34425, İstanbul, Turkey  
[www.depoistanbul.net](http://www.depoistanbul.net)  
Contact: Asena Günal, [asenagunal@depoistanbul.net](mailto:asenagunal@depoistanbul.net)

### **cultural center** (arts and other cultural activities)

DEPO is an initiative of **Anadolu Kültür (AK)**, a **not-for-profit organization** working in the field of culture. Since its establishment, Anadolu Kültür has been a driving force in facilitating cross-cultural collaborations and circulating art through Anatolia; DEPO was established in **2008** (AK was established in 2002)

**DEPO is a space for critical debate and cultural exchange in the city center of Istanbul and the first initiative in Turkey to focus on regional collaborations among Turkey, the Caucasus, and Middle Eastern and Balkan countries. Besides an artistic program (exhibitions, documentary screenings, discussions), DEPO addresses the socio-political implications of socially engaged art practices across the whole region, organizes conferences, workshops, lectures and panel discussions, and publishes an e-journal. DEPO is a hub for initiating and realizing regional projects. All DEPO's activities, including the e-journal project, provide artists, cultural operators, academicians and intellectuals the opportunity to engage with each other, to exchange ideas and experiences, and to develop collaborative projects. DEPO also functions as an open space for other institutions' activities.**

**Decision-making:** The decisions are taken by an artistic advisory committee consisting of the head of Anadolu Kültür, Osman Kavala, the DEPO team (Zeynep Morali, Asena Günal, Balca Ergener), and five curators. The committee designs the artistic program but the DEPO team designs and organizes the hosting of other institutions' short-term activities and the center's daily routine.

**Organizational openness:** DEPO is considered as an alternative space within Turkey's rapidly institutionalizing and commercializing artistic milieu. It is more open to collaborative projects which bring together artists and collectives from different countries. It is also available to different groups as a venue for screenings, panels, discussions, performances, and rehearsals. We support young groups by providing space and technical equipment.

**Venue/s / resources:** Anadolu Kültür provides the main resources. The venue is owned by the head of Anadolu Kültür, Osman Kavala, who inherited the main building and the annex from his parents. The main building, an old four-story structure with high ceilings and wooden floors, was used as a tobacco warehouse until the 1950s. Since the 9th International Istanbul Biennial in 2005, the building has been occasionally used as an exhibition and project space. Renovation works were carried out between January and May 2008, and since June 2008 the DEPO team has been working in the tobacco warehouse. Its running costs are covered by Anadolu Kültür, which obtains funds from various international organizations but has Osman Kavala's family business as its main resource. DEPO receives some funds from international funding institutions and consulates in İstanbul for different projects, for which we provide labor, technician, electrician, technical equipment, banner, press relations, e-mail announcement, and some part

of the production. We expect curators and artists to apply for funds in their own countries for the production and the transportation of artwork and for flight and accommodation expenses, although depending on the project and available funds we might cover some part of these costs.

**Budget:** more than €100,000 and less than €300,000.

**Co-productions:** If a co-production is included in DEPO's artistic program (activities discussed and accepted by the board), we provide the premises, technical material, part of the production costs, opening cocktails, press material, and (depending on the fund) artist fees, flight and accommodation costs. If the co-production is not included in the program, we make the space available and do not ask for any money for the running costs.

**Hosting:** The other groups we support are usually young collectives struggling to exist on very little financial resources. Therefore, if we have a suitable space in either the main building or the annex, we make it available to these young groups, without asking for rent or running costs. New performance groups, LGBTT organizations or university forums can have their activities here at DEPO.

**Services:** We help organizations and artists in building up a network and finding possible funds.

**International collaboration:** DEPO defines its mission as to serve as a platform which supports international collaborations, especially between Turkey and its neighbors. We believe that interaction with neighboring countries through artistic and cultural media will help the struggle against rising isolationism. Thus, new ways can be devised for re-thinking

the boundaries of national identity in order to re-connect the various histories and buried promises in the region. Although the countries in the region face similar problems, they do not discuss them with each other. A platform like DEPO helps activists, academicians, and artists to discuss, grasp, and solve these problems because it enables direct communication among these countries which have otherwise tended to know each other only through the West. Most of the exhibitions and activities within the DEPO program are based on international collaboration. We collaborate either with institutions or curators / artists and we make joint applications to international funds.

**Participation:** We organize side events with each exhibition in which curators and the artists come together with the audience. We organize Open Table meetings (monthly) which aim to bring people together in order to create a discussion and sharing platform at DEPO. The program includes not only artists but also collectives, lecturers, sociologists, writers, critics, and curators. We organize documentary screenings (fortnightly) accompanied by presentations from professionals and academicians working in related fields. The program includes selected noteworthy examples of international documentary cinema and work by local documentary filmmakers. These activities stimulate critical reflection and create new partnerships between people not only from the cultural and academic fields but also from different generations and backgrounds.

**Gathering citizens:** Some of the panels and conferences organized by DEPO are not primarily artistic. They deal with issues such as democratization, equal citizenship, minority rights, and urban regeneration.

**Neighborhood:** We have organized a circus workshop for the children of the neighborhood and distributed children's books for free. We are working on a photography workshop for children and young people. DEPO is located in Tophane, an ethnically diverse neighborhood where Turkish, Arab, Roma, and Kurdish people live together. It is an impoverished neighborhood in general, though is undergoing a process of gentrification which has brought galleries to the district. The tension between the lifestyles of the gallery audience and conservative segments of the neighborhood resulted in an attack on exhibition openings last September. There is the need to establish connections with the neighborhood and public mediation is necessary.

**Municipality:** The Beyoğlu municipality is informed about our activities and announces them in its monthly bulletin, though it is difficult to talk about close collaboration.

**Advocacy / activism:** If one considers the political meetings organized here as activism, then we do engage in this. Some activities organized by NGOs here certainly count as activism. The NGOs to which we make our space available are working for a more democratic and open society that promotes human rights, women's rights, minority rights and so on.

## REX Cultural Center / REX kulturni centar

At this conference, REX is represented by **Dušica Parezanović**, Chief Program Coordinator.

Jevrejska 16, Belgrade, Serbia

[www.rex.b92.net](http://www.rex.b92.net)

Contact: Dušica Parezanović, [dusica.parezanovic@fond.b92.net](mailto:dusica.parezanovic@fond.b92.net)

**social/community center** (art, culture, but also other fields)

nonprofit **association** / NGO, established in **1994** by what was, at that time, the independent radio station B92, and since 2004 has been within the legal framework of Fund B92, an umbrella NGO for all nonprofit activities organized and produced by B92.

**The REX Cultural Center is dedicated to producing and presenting contemporary, socially engaged artistic projects as well as to promoting and maintaining critical and analytical cultural practices. Our center's traditional role is to host a variety of initiatives, groups, and organizational and individual projects related to the alternative scene and the NGO sector. With the programs and projects that are initiated and developed in our center, we tend to educate and empower individuals and groups to articulate and implement their own ideas, to develop an understanding of social relations, and to use their knowledge and skills to deal with their own political and social surroundings. REX intensively and permanently collaborates with organizations and individuals throughout Serbia, as well as with cultural centers, NGOs, and individuals from the region and Europe. The REX Cultural Center was founded in 1994 by what was, at that time, the independent radio station B92. Since 2004, it has functioned within the legal framework of Fund B92, an umbrella NGO for all nonprofit activities organized and produced so far by Radio B92. Fund B92's mission is to contribute to the democratization of Serbian society through developing and protecting independent media, through civic initiatives, and through supporting engaged contemporary artistic and cultural production.**

**Decision-making:** All individuals or organizations interested in working in our space are free to develop and present their concept and content to the audience. As a host organization we ask them only to fill in a project form and state the level of cooperation they expect from REX. All previous collaborators and REX team members are also encouraged to propose projects and programs, while decisions are made after consultations with the people in charge of the different REX program streams or after regular REX staff meetings when we discuss proposals. We have further discussions about possible levels and means of cooperation in meetings with the authors of proposed projects.

**Organizational openness:** REX's cultural policy could be described as a concept of equal rights to production for known and unknown artists, for domestic and international authors, for well-established and emerging groups and initiatives, and for professionals and amateurs. This policy is visible both in every one of our monthly programs and in various long-term co-production-based projects such as Low-Fi, Images of Transition, Open Secret, Short Electronic Form Fair, Poetrying. Through many of our programs, we constantly question existing art production and promotion strategies and the promotion of art and established institutional work with authors and audiences. REX's orientation towards activist practice and socially-engaged art has been recognized from its very beginning and maintained through 15 years of intense

production. This orientation is one factor that influences authors' decisions to approach us, perform, hold an event, or participate in REX projects.

**Venue/s / resources:** The building where REX operates was constructed at the beginning of the 1930s by the Jewish charities "Oneg Shabbat" and "Gemilut Hasadim". It mainly provided space for cultural and social gatherings of the Jewish population of Belgrade. After the Second World War, the building was nationalized and used for various purposes. Since 1994, we have been hiring the basement space from Stari Grad District Council, paying a monthly rent of approximately €1,000 for 423 m<sup>2</sup> (two offices, a sound editing room, an entrance hall, and the main performing hall). Apart from all the necessary basic audio-visual equipment for events, concerts, performances, presentations, and conferences, REX is especially well suited for workshops that require a set of interconnected workstations. More information about REX's space and technical equipment may be found at: [http://www.rex.b92.net/en/about\\_rex/space/TheMapOfTheBuilding.html](http://www.rex.b92.net/en/about_rex/space/TheMapOfTheBuilding.html) and [http://www.rex.b92.net/en/about\\_rex/Technics.html](http://www.rex.b92.net/en/about_rex/Technics.html).

**Budget:** more than €100,000 and less than €300,000.

**Co-productions:** Most programs are organized and initiated by REX. The rest are co-productions between REX and a variety of other initiatives / groups / organizations. In most cases, REX provides the venue, technical equipment, and the organizational or PR services of the REX team. The more the given project converges with our center's work and mission, the more we take care of promotion or even try to find sponsorships or grants in order to also participate financially. Whenever it is available, REX (usually without charge) provides a space principally intended for idea development and project planning through workshops, educational and residency programs, or public project presentations.

**Hosting:** REX's space, as well as REX's equipment and services, can be hired, although our editorial policy must also be taken into account. We provide special prices for similar organizations/activities. We also donate our venue for free to many of these guest programs, although they pay a share of running costs and pay for technical equipment and the services of our technical team.

**Services:** For more than fifteen years, REX has functioned as an "open source" center for various informal and formal initiatives and organizations, open space for youngsters and beginners, minorities, and other vulnerable and marginalized groups. Groups and initiatives such as You Are Right Online (a web-based guide through the legal system of the Republic of Serbia), the Center for Youth Integration, the street newspaper Liceulice, the alternative choir HORKESTAR, the activist collective PROBA, the ecological organization Mirabela, the young feminist group Femix, various queer groups, and contemporary dancers, all use REX's space for rehearsals, preparing projects, and meetings. The Café New Social Relationships project initiates and encourages the affirmation and communication of various activist, artistic, and political groups; the Checking Point project enables artists to show and present new projects, materials, research, or concepts on which they are currently working.

**International collaboration:**

Our basic strategy in international collaboration is based on our belief that the exchange and migration of ideas and methodologies is a necessary standard in the work and development of any cultural organization. We strive to participate in and answer calls for projects at European levels, whether with new partners or with our long-term international associates. Many artists and activists write to us offering collaborations or their projects or events. Some of them, while staying in Belgrade or the region, use our space as a base for research, a meeting point with other participants in a project, or as a venue for a workshop with local participants. REX is part of the informal Clulture network's Regional Initiative ([www.clulture.org](http://www.clulture.org)) and the network of European independent cultural centers Trans Europe Halles ([www.teh.net](http://www.teh.net)). Our film festival FREE ZONE ([www.freezonebelgrade.org](http://www.freezonebelgrade.org)) is a member of the Human Rights Film Network (<http://www.humanrightsfilmnetwork.org>). We participate in an informal French-based European network, Pépinières européennes pour jeunes artistes, which supports artist mobility (<http://www.art4eu.net>). REX has also had very good experiences with the European Volunteer Service program (<http://ec.europa.eu/youth>) as a hosting organization.

**Participation:** Most REX projects and collaborations promote openness to a wide scope of audiences, invite different generations to participate, and involve audiences with different backgrounds. The Short Electronic Form Fair has presented a unique participative artistic program for authors of all profiles, for eleven years in a row. ARTIST AS AUDIENCE presents a forum for the audience to bring forward and mutually examine opinions and attitudes about selected works by career artists without conversations privileging a professional way of expressing opinions and attitudes. The idea of the collaborative monthly event POETRYING is to allow poets and poets-to-be, and anyone who feels like a poet, to read their work in front of a live audience, without censorship. The Women's Day series of events/workshops is open to participation by female activists, professionals of different backgrounds, and our female neighbors of all generations.

**Gathering citizens:** Through many of its projects, REX tries to encourage public debate and empower a variety of informal civic movements and actions. Some of the projects we produce use artistic concepts and methodologies yet function outside the setting and framing of the existing art system. The FLUX project at its outset incorporated different forms of cultural and artistic production which were prepared or developed in circumstances believed to be characteristic or already typical of the suburbs of Belgrade. It has evolved from extending the distribution of existing artistic production to generating new creative and presentation concepts in different social and infrastructural situations related to the Belgrade suburbs, such as the collaborative mapping of the spontaneously-built sewage system in Kaludjerica. You Are Right Online is a web-based guide through the legal system of the Republic of Serbia intended to inform citizens about their rights, obligations, and institutions. Workshop participants in the WHO BUILDS THE CITY? project, predominantly students of architecture, applied art, and political science, were led through the process of understanding what intervention in public space can communicate about a place and its surrounding community. One result was a public action on the open marketplace involving numerous activist organizations and citizens.

**Neighborhood:** Though many of our programs and projects insist on or succeed in including the neighborhood and many individual relations and collaborations might be seen as very successful, REX is also exposed to a certain animosity from a broader audience towards the existence and work of NGO-related initiatives. Nevertheless, REX offers local residents free entrance to many of its events, and further encourages them to participate actively in some events, especially in projects such as POETRYING, WOMEN'S DAY, CIRKUSFERA, and FREE ZONE. REX initiates and organizes actions such as reconstructing the building façade (rare heritage of Jewish architecture) and roof, streetlights, and the central heating system. One of our neighbors holds a copy of the keys to REX and another one carries out small repairs to our space. We have (co)produced and organized several projects for the Dorcol community, such as BIBLIOTOK (Biblioflow, <http://rex.b92.net/sr/REXPro/aktuelno.html>), which aimed to introduce the wider public to publications focusing on contemporary art and culture, and ELEVATOR ART (<http://www.elevatorart.info>), a community-based contemporary art project which relied on communication between the artist and the residents of three buildings about creating indoor murals (where tenants voted on the location and content of the art).

**Municipality:** We apply for annual Ministry of Culture and City Department for Culture grants and never receive more than €10,000 per year for 4 to 6 applied projects. Recently, REX has been gaining recognition as an organization with great relevant experience in the field of intercultural dialog, and it became a partner of the Ministry of Culture in the project Mapping and Affirmation of Projects and Process of Intercultural Dialog. The Local Municipality of Stari Grad offers smaller grants, and in the last few years two of our projects received about €2,500 each while simultaneously being refused in the City of Belgrade competition. On several occasions, we have organized or supported events for elementary and high school pupils or other groups initiated by the Municipality of Stari Grad. Like all independent cultural organizations in Serbia, we still have no opportunities to apply for any stable financing or operational grants from the Ministry for Culture or City Department for Culture, as is the practice for institutions founded by local and national authorities. This is why we have also organized a special presentation for the General Board of our municipality: “Contemporary Art in a Contemporary Municipality.”

**Advocacy / activism:**

Our overall program is considered activist, focused on issues such as modernization, equality, participation, and human rights. Besides projects such as FREE ZONE Jr. ([www.freezonebelgrade.org](http://www.freezonebelgrade.org)), which produces a manual aimed at teachers and students following the high school Civic Education curriculum using film as a educational tool, Women's Day, or the online youth magazine Yeast, which addresses a number of problems related to political education and debate, REX also produces collaborative projects. These include: WHO BUILDS THE CITY? which gathers architecture and urban planning practitioners, civil society activists and members of different initiatives, and other citizens interested in the problems of urban planning, and FLUX BENEATH US Kaludjerica, which is open to collaboration with the local committees of all political parties active in Kaludjerica raising many questions for informants, viewers, and the public to consider, including questions regarding state and city housing policies, wealth distribution, territorial restrictions and urban planning, as well as the cultural and economic positioning related to these issues.

**In addition:** Besides strategic planning and everyday functioning, we also attempt to provide a platform for internal and external evaluations of our practice. We thus operate projects such as Mission Less Probable ([www.rex.b92.net/mvm](http://www.rex.b92.net/mvm)), a series of public presentations which locate and, through discussion, scrutinize the gaps between tasks and outcomes in recent artistic, architectural, civil society, or cultural policy-related production; likewise, we initiate projects such as INtoOUTREACH, which is realized through re-staging newly-produced versions of significant cultural events from the last decade which are considered to be of specific public importance and interest for developing regional contemporary art and respective audiences. With such a re-enactment strategy, INtoOUTREACH addresses the following issues: accessibility and availability of accumulated knowledge to a number of different organizations, institutions, and audiences; cross-cultural adaptability of established working methodologies and their outputs in different (regional) environments; joint program development and intensive cooperation among cultural practitioners from the capital and “third” cities.

At this conference, WUK is represented by **Klaus Schafler**, working for media and exhibitions at Kunsthalle Exnergasse / WUK.

Währinger Strasse 59, 1090 Vienna, Austria

[www.wuk.at](http://www.wuk.at)

Contact: Klaus Schafler, [klaus.schafler@wuk.at](mailto:klaus.schafler@wuk.at)

**social / community center** (art, culture, but also other fields)

nonprofit **association** / NGO, established in **1981** by a group of citizens

**The autonomous cultural center WUK (short for Werkstätten- und Kulturhaus) in Vienna with its 12.000 m<sup>2</sup> is considered one of the biggest complexes of its kind in Europe. It is rooted in the ideas and demands of the 1970s for spaces to enable contemporary cultural activities. Active participation, self-management, and grassroots democracy form the basic philosophy of WUK. The WUK association was founded in 1979. The building complex, a former locomotive factory, was squatted in 1981, and official recognition was followed by the first subsidy from the City of Vienna. WUK provides a venue as well as organizational support to those interested in art, politics, and social engagement. The WUK is based on three organizational mainstays: the venue (WUK Cultural productions, consisting of WUK Theater, WUK Culture for Kids, WUK Music, and visual art in the Kunsthalle Exnergasse), its job training and counseling projects (WUK Education and Counseling), and the 130 autonomous groups (WUK Autonomy) working in the house.**

### Decision-making:

The WUK is a nonprofit organization. The legal entity is the "Verein zur Schaffung offener Kultur- und Werkstättenhäuser" (Association for the Creation of Open Culture and Workshop Houses).

A 6-member board heads the association and decides the strategic direction of WUK. At the annual general assembly of members, fundamental decisions (such as internal distribution of the available budgets) are made and, every two years, a new board is elected. The current 550 WUK members all have voting rights. Together with two managing directors, board forms the top level of the internal decision-making hierarchy. The association's organizational structure has meanwhile reached the level of a medium-sized enterprise with about 140 employees. This staff basically deals with event organization, public relations and communication, job training and counseling projects, and internal organization and administration.

The venue's programming (*WUK Cultural Productions*) is done in different ways:

The departments of *WUK Theater*, *WUK Culture for Kids* and *WUK Music* are headed by so-called "programmers" who decide the content of the events and programs.

In the field of the visual arts at WUK, at the gallery space *Kunsthalle Exnergasse*, the program is selected through an annual call for exhibition and project proposals, chosen by an advisory board of art professionals (from inside and outside the WUK) together with *Kunsthalle Exnergasse*.

*WUK Education and Counseling* develops and runs its programs through numerous projects with diverse main fields of attention. The WUK organization's implementation of these projects very much depends on available public funds, which partly derive from a public call run by the Viennese municipality and from various Austrian Ministries and foundations.

The various groups of *WUK Autonomy* make autonomous decisions about the usage of their own spaces, resources, and projects. The *WUK Forum* is a coordination, discussion, and advisory committee for the groups and WUK board members.

### Organizational openness:

These selected elements of organizational openness may be relevant:

fluctuation of ideas, spaces and people that are part of an organization / institution

open Calls for Project Proposals

Artist- and Curator-in-Residence Studios

participative and interactive practices and projects as part of the organization's program

quickly-available, flexible, and well-equipped spaces for working on (short-term) projects, campaigns etc.

little administrative effort is required to get involved in the organization or to be able to use its resources

open office structures including temporary working collectives combining organization members with people from outside the organization (learning organization)

renting of some spaces and equipment for free or at low prices

Some of the points above are partly realized and implemented at WUK, some not – especially the fluctuation aspect.

### Venue/s / resources:

WUK's 12,000 m<sup>2</sup> industrial space contains different spaces for events of all kinds and sizes:

The **Main Hall** provides the ideal surroundings and infrastructure for events in the fields of Theater, dance, and music as well as for public readings or company parties.

Surface area: 400 m<sup>2</sup>; capacity: 200 seated / 500 standing.

The **Foyer** is best suited for parties, benefit events, readings, private parties, and smaller concerts. The built-in bar provides an added comfort. Surface area: 160 m<sup>2</sup>; capacity: 200 standing.



The two so-called **Museum Rooms** and their shared foyer offer atmospheric surroundings for workshops, seminars, readings, music, and small-scale performances. Surface area: Museum left and right each 60 m<sup>2</sup>, foyer with bar 30 m<sup>2</sup>; capacity: 70 seated per hall.

The distinct character of an early industrial workshop is preserved in the well-lit **Project Space**. This space lends itself perfectly to art projects, exhibitions and presentations from any field of activity. Surface area: 250 m<sup>2</sup>; capacity: 120 to max. 250 people (depending on usage).

The **Initiative Spaces** are part of the autonomous sector “Sociopolitical Initiatives in WUK” (GPI) and are available for groups on the basis of a graduated administrative contribution and the observance of certain guidelines. These spaces are dedicated foremost to socio-cultural, political, intercultural, and nonprofit activities. The remainder of the time they are available on an hourly basis for workshops, seminars, bodywork, training groups, etc. Surface area: Large Initiative Space: 97.3 m<sup>2</sup>, Small Initiative Space: 44.5 m<sup>2</sup>.

The **Kunsthalle Exnergasse** provides a spacious hall for exhibitions and events such as workshops, seminars, lectures, and book presentations. Surface area: 400 m<sup>2</sup>; capacity: c. 200 seated, c. 400 standing.

**Fotogalerie Wien** provides the following resources: 2 spaces for exhibitions (100 m<sup>2</sup> + 40 m<sup>2</sup>) and a cinema (40 m<sup>2</sup> including 36 seats).

**Im\_flieger** is a project by artists for artists and offers space as a research facility and developmental lab.

**Budget:** more than €500,000.

**Co-productions:** For example: *WUK Theater / dance* is a collaborator and co-producer for artists who are developing performances against the background of flexible working structures as freelancers. WUK provides support in all stages of production, such as conceptual design, funding, technical support, dramatic composition, and PR.

#### Hosting:

WUK hosts and invites many non-in-house projects, events and programs. The diverse WUK spaces are mainly curated, such as the gallery spaces of *Kunsthalle Exnergasse* and *Fotogalerie Wien*, or the big *WUK Hall* which is mainly curated for concerts and the Theater + performance program.

Sometimes those spaces are also rented to organizers of certain cultural, political, and social events. The prices for venue rent depend on how much WUK staff support is required, technical equipment, and so on. The so-called *WUK Project Space* is a non-curated space, which can be hired for fixed rates on a “first come first served” basis.

Some examples: The *Kunsthalle Exnergasse* invites projects via an annual Open Call for Proposals. The invited projects receive financial, organizational, technical, and PR support, and so on, to realize exhibitions and additional events such as lectures, screenings, and conferences. *WUK Music* invites international and local musicians and bands that are on tour and/or playing one gig at one selected Viennese venue. Depending on the event and its related contract, either musicians receive fixed fees or ticket revenues are divided between WUK and the musicians.

There is currently a noticeable tendency towards more WUK in-house productions, especially in the WUK theater + performance program as well as at *Kunsthalle Exnergasse*.

**Services:** For example:

The *ttp WUK (dance Theaterperformance WUK)* is a self-managed collective in the WUK, offering work space for 26 groups from the independent scene active in the fields of theater, dance, and performance. The *ttp WUK* offers a subsidized space for production, research, and training, including 3 rehearsal spaces, an office with computer, Internet access and telephone, and technical equipment. The collective provides a shared email address databank for promoting events by *ttp* groups and sends out common weekly newsletter is sent out. The *ttp WUK* offers the potential of a freely available space and thereby a position in its self-managed structure. Readiness to actively participate in the organization is an admission requirement.

The autonomous sector *Visual Art* provides two *Artist-in-Residence Studios*.

Studio 1 is available for twelve months with an open call once a year. A selection committee of sector members decides the allocation.

Studio 2 is available for three months, allocated according to the ranking of applications at plenary meetings. The allocation of guest studio 1 requires the artist to attend the jury session in person and guest studio 2 requires the artist to visit the plenary meeting, possibly more than once. Furthermore, artists will require their own living space in Vienna.

A well equipped self-made *Open Sound Studio* run by sound technicians offers young musicians the opportunity to professionally mix and record projects and productions at affordable prices.

#### International collaboration:

For many years, the WUK has been a member of *Trans Europe Halles (TEH)*, a European Network of independent cultural centers that connects cultural actors and institutions throughout Europe. TEH has taken important action in challenging established cultural policies and provides a platform for exchange, support, and cooperation among its members. The WUK participates and collaborates in meetings, projects, and staff exchange programs of TEH and other international platforms.

The venue’s programming (*WUK Cultural Productions*) involves collaborations with international artists, curators, and institutions.

#### Participation:

Several activities and formats exist to involve citizens in WUK programs:

Artist talks and discussion events in the framework of exhibitions, Open Studio Nights including artist talks, guided tours through the WUK building complex and its history, workshops for children and seniors, and so on.

Some exhibitions are focused on participative practices and some Theater productions invite citizens to take part as actors or extras. The Vienna Seniors’ Orchestra, which performs Viennese music, songs, and overtures, is particularly dedicated to actively involving seniors as musicians.

#### Gathering citizens:

The sociopolitical and intercultural initiatives and groups based at WUK not only try to offer citizens diverse services but also attempt to involve and gather citizens to participate in the campaigns and projects launched at or around WUK.

*WUK Sociopolitical Activities:* All the twenty-one groups in this sector actively deal with sociopolitical issues in the broadest sense. They range from organizations for cultural mediation, disabled people, and environmental protection to self-help and

human rights initiatives and four different seniors' groups. *WUK Intercultural Activities*: These groups, consisting of different nationalities, cultures, and languages as well as bicultural people, share a common understanding of democracy and the advocacy of emancipation. Their engagement ranges from supporting and representing migrants' and asylum seekers' interests and taking a stand against racism and xenophobia to the practice and mediation of art and culture.

*WUK Bio.Pflanzen* (WUK Organic.Plants) is a new project and new conceptual approach at WUK, not just because it operates outside Vienna. Together with a partner enterprise (an organic farm), it supports people in need of a job by giving temporary work to long-term unemployed people, in order for them to find their way back into the so-called "first job market". This farm's organic products are sold at a weekly organic market in the WUK courtyard and at some supermarkets.

*Active Seniors* is an interest community that creates opportunities for the elderly to stay mentally and physically fit.

### **Neighborhood:** Just a few:

From time to time, district-oriented events are organized in the public space surrounding the WUK, like social gatherings or events in the nearby park.

WUK also tries to work with local enterprises and buy products at small shops in the neighborhood.

A weekly organic food market is run in the WUK courtyard.

The annual *WUK Maze* including open studios and spaces, guided tours, and parties tries to open up the red-brick building complex to the public, especially to the immediate neighborhood.

### **Municipality:**

Institutionalization and independence:

A long-term contractual relationship has already existed for 30 years ("institutionalization of the relationship").

Subsidies were "frozen" until 2009 (in 2009, after more than 20 years, the contracts were revised and the index was adjusted for the first time).

Multi-year (3-year) funding contracts with the municipality of Vienna since 2009 (WUK used to receive funding contracts for only a year at a time).

Evaluation, success metrics and similar criteria are becoming increasingly important; these include visitor and press review numbers, amounts of private sponsorship, efficiency criteria, political demands for "new audiences" and spectacle-, goal-oriented management ("neo-liberal pressure").

The municipality is not directly involved in governance: WUK is independent in programming but depends on municipal subsidies

WUK is sometimes seen as an extension of the city administration in the (socio-)cultural field ("apparatus of state").

Building complex WUK:

Property of the municipality.

There is still no lease agreement with the municipality. WUK is still a squatted space and has a type of "precarium to stay".

Space in the building complex costs nothing to users and members.

Old structure, infrastructure, and architecture of the WUK: the 150-year-old buildings are difficult and expensive to renovate (budgets for renovation are not available).

Monument protection legislation complicates necessary architectural interventions and adaptations to modernize and renew the complex (such as installing lifts and technical appliances).

### **Advocacy / activism:**

A few groups and initiatives working in the field of advocacy / activism have their home base at WUK. Examples:

Founded in 1985 by Iranian refugees under the name *Support Committee* and located in WUK ever since, *Asyl in Not* (Asylum In Need) is one of the most important counseling centers for asylum seekers in Austria.

*BWC*: A project for the self-empowerment of black women, children, and youth living in Austria as well as for all other people with an interest in this target group. BWC supports initiatives and activities that aim for a real emancipated co-existence independently of origin, appearance, sexual orientation, lifestyle, gender, language, etc.

*VIRUS* is an environmental organization based in WUK, which also addresses broader political issues and sometimes makes interventions. Its activities range from behind-the-scenes investigative work to actions and tenacious forms of resistance.

01.06

## Autonomous Cultural Center – Attack! & AKC Medika / Autonomni kulturni centar – Attack & AKC Medika

At this conference, Attack! and Medika are represented by **Sanja Burlović**, Coordinator.

Pierottijeva 11; Zagreb, Croatia  
www.attack.hr & www.pierottijeva11.org  
Contact: Sanja Burlović; sanjasole@gmail.com

**social / community center** (art, culture, but also other fields)

**Attack!** is a nonprofit **association** / NGO, established in **1997** by a group of citizens

**Medika** is an **informal structure** established in **2008** by various organizations, groups and individuals

**Attack!** is a non-governmental, nonprofit, volunteer organization that creates, shares, and supports political and cultural alternatives as well as an alternative economy, giving physical and public space to all who wish to express themselves creatively and working on a local level that leads toward a free society. Aims: protecting human rights and the development of human freedom; gender politics; protecting the environment; protecting animal rights; supporting citizens' initiatives and citizens' rights to self-organising in the development of an autonomous civil society; rejecting violence and developing non-violent methods; connecting and cooperating with similar civic, cultural, and art organizations in Croatia and all around the world Attack! coordinates AKC Medika which aims to revive a policy common in most European cities, that is: recycling old and abandoned spaces, having them revitalized by different art and cultural collectives, producing important programs and actions for independent culture and civil society; creating a meeting place for cooperating and sharing ideas and exchanging projects.

**Decision-making:** All decisions are based on consensus. All teams are autonomous, with meetings open to everyone and where everyone can participate.

**Organizational openness:** The Autonomous Cultural Center Medika (AKC Medika) was founded on an open-door principle, whereby anybody may develop an artistic discourse – be it of a cultural, educational, or any other humanitarian nature – in the hope that our provision of space for such activities will be used accordingly. AKC Medika offers its space without any unified concept, in order to continually develop diversity among the programs and projects held therein.

**Venue/s / resources:** Today AKC Medika consists of several units led by autonomous teams under the coordination of Autonomous Cultural Center – Attack!. These units are:

**Jogurt Gallery** – exhibitions (once a month or more), the Antibiotik project, residencies by foreign artists, artistic transformations of space

**Hall for performing art** – used by different organizations and collectives for rehearsals, productions, juggling, and circus art

**Group ateliers** – 3 smaller places used by artists for their work

**Atelier / lab** – used by a group of young artists, designers, programmers, and photo artists, working on projects connected with new media, technology and fashion

**Photo and video studio** – used by a group of young film artists for producing low budget films, workshops, editing

**Club** – a place for presentation of various audio-visual programs, either by young artists and musicians or by those who are well-known and already affirmed on the underground scene

**Screening hall / theater** – space for theatrical performance or film screenings

**Rehearsal space** – used by several bands

**Hacklab01** – place based on do-it-yourself politics; used by young activists who have made a cyber café, a lecture room, a playroom, a library

**Budget:** less than €100,000.

**Hosting:** Organizations or collectives related to independent culture, the civic scene, or young people may use our venue for any kind of projects. They contribute to monthly costs through donations. Organizations or independent collectives using the club for night events pay its nightly running costs.

**Services:** Several different NGOs and initiatives use Medika's premises for their offices. There are 5 art studios used by different artists and art groups.

**International collaboration:** In 2010, we began a cultural exchange project with similar autonomous centers. AKC Medika's program and production was presented in Zurich and Geneva in September 2010, and on the return leg of the exchange in December we presented the work of art collectives that act and operate in the autonomous center L'usine from Geneva and squat in Binz. This allows us to exchange experiences, accept independent cultural centers' models of functioning, present work, and make new collaborations and productions.

**Participation:** We organize different workshops – art, film, animation, open source, theater, juggling... – that aim to involve mostly young people, but are open to everyone.

**Gathering citizens:** In 2010, we organized several debates and lectures about unemployment, the Holocaust, workers' rights, student activism, and LGBTQ rights. In future, we plan to extend these activities into women and gender politics, recycling, and permaculture.

**Neighborhood:** We have arranged a few cabaret and circus performances for local residents and their children.

**Municipality:** Our relationship with local government is unsatisfactory. We have no support for building maintenance and services. All repair works must be made through our own resources, and almost all jobs are on a voluntary basis. Project implementation becomes harder every year because of the city council's policies towards the independent cultural scene – cutting its budget.

#### **Advocacy / activism:**

The non-governmental organization Autonomous cultural center – Attack! and the pioneers of the Zagreb squatting scene acted together for a few years to create temporary autonomous zones – occupations of abandoned spaces (factories, warehouses, yards) for one night of audio-visual art programs. The biggest media campaign started with the Attack on Lap action in October 2007, which pointed out the independent cultural and civic scene's main problem – the lack of space for nonprofit and independent cultural and youth programs. After one month, the entire action was moved to an abandoned medical factory, Medika. A contract between Autonomous cultural center – Attack! and the city council for temporary use of the factory was signed on January 1, 2009. On that day, Zagreb got its first legalized squat.

The Medika initiative aims to revive a policy common in most European cities, that is: recycling old and abandoned spaces, having them revitalized by different art and cultural collectives, producing important programs and actions for independent culture and civil society, creating a meeting place for cooperating and sharing ideas, and exchanging projects. Attack! is also among the co-initiators of Alliance Operation City. Therefore, since 2005, it has joined other Zagreb organizations and collaboration platforms (Clubture Network, Croatian Youth, Zagreb – Culture Kapital 3000 and independent clubs MaMa and Mochvara) in a long-term advocacy campaign that aims to change local cultural and youth policies, focusing on public infrastructure. With the same group of organizations, Attack! was involved

in establishing Right to the City – an initiative and campaign against the excessive commercial exploration of space, unsustainable spatial policies that neglect the public interest, and the exclusion of citizens from making decisions about Zagreb's urban development. We participate in various Right to the City actions.

## Alliance Rojc / Savez udruga Rojc [SUR]

At this conference, Alliance Rojc is represented by **Dušica Radojčić**. Her position in the organization is not determined yet. She is amongst the originators of the idea of the Rojc NGO Alliance and the civic-public institution "Rojc City".

Gajeva 3, HR – 52100 Pula, Pula, Croatia  
<http://rojcnet.pula.org/>  
 Contact: Dušica Radojčić, [dusica@zelena-istra.hr](mailto:dusica@zelena-istra.hr)

**social/community center** (art, culture, but also other fields)  
 nonprofit **association** / NGO, **to be established in 2011** by NGOs in different fields (Alliance Rojc - SUR is in the process of formal establishment, with registration expected in March 2011; it comprises NGOs with their premises in the Rojc building, the city of Pula's NGO center where a total of 104 associations are located)

**Alliance Rojc is a network of NGOs located in the Rojc Social Center which gathers and represents them, stands for their interests, fosters mutual cooperation, and actively works in the community. Its goals are to build a distinctive network based on collaboration and joint programs; to improve the management of the Rojc Social Center based on participative public-civic joint management; to contribute and work in the community and actively promote the need for collaboration, principles of solidarity, and respect for diversity.**

**Decision-making:** The Assembly of all network members will be the highest governing body. The Alliance Rojc will have a President, 2 Vice-Presidents, and a Management Board consisting of 7 members. The President and Vice-Presidents are also members of the Management Board. Their work is monitored by the Assembly.

**Organizational openness:** SUR will be a network open to all NGOs located in the Rojc Social Center. Its representativity will not be based on the number of association members but on ability to represent their common interests and to organize common activities and projects. Initially, the core group of 15-20 organizations is responsible for lobbying other Rojc NGOs for "entry". After the initial phase, SUR remains open for membership to all Rojc NGOs.

**Venue/s / resources:** The Rojc Social Center is located in Pula city center, in a building named after the 2nd World War hero Karlo Rojc. It is the biggest building in town with a surface area of 16,739 m<sup>2</sup> (rectangular shape, internal courtyard, 4 floors). Built in 1870 under the Austro-Hungarian Empire, it was a military school under the Habsburgs, Italy, and Yugoslavia until 1976, when it became a barracks. The Yugoslav Army left Rojc in 1991. In the early 1990s, the building hosted war refugees; the first squatters – civil society associations – entered when they left in the late 1990s. The Town of Pula decided to formalize the existing situation in 1999 and signed the first "utilization contracts" with squatters. Today all 104 organizations have regular utilization contracts with no financial obligations toward the Town of Pula other than electricity bills. The history of the building in Croatian: <http://twiki.pula.org/bin/view/Rojc/PovijesniDokumentiORojcu>  
 Spaces in the Rojc building belong to one of the following

categories/functions: production and rehearsal (studios, laboratories, movies...); sport and recreation; offices; presentations; workshop-conferences; clubs; warehouse; service areas. The spaces may be used individually or in common, permanently or temporarily. Many artists or groups use the Rojc premises for their activities.

**Budget:** Alliance Rojc has no resources at the moment except the people engaged in its foundation and, indirectly, the resources of their organizations. The maintenance of the building is funded by the Town of Pula and the annual budget is approximately €200,000.

### Gathering citizens:

The Rojc organizations gather citizens around various activities – each organization on its own, and sometimes jointly. In 2010, they have organized 5 joint events which have attracted significant public attention and numbers of citizens: (1) planting linden trees around Rojc (collecting money among the Rojc associations, and a joint planting action); (2) *Action for Rojc* – a (successful) protest against the Town of Pula's decision to transform a huge square in front of Rojc, which belongs to the Center, into a fee-charging parking lot; (3) a public debate in cooperation with the Architects' Association of Istria about the intention to transform the external square into a parking lot; (4) an urban garden project in the Rojc green area; (5) a Christmas flea market in the Rojc corridors. 104 NGOs located in Rojc offer the local community numerous activities and programs. The average daily number of visitors to Rojc is approximately 1000. Rojc is recognized as the town's independent culture, sport, and social activities center.

### **Municipality:**

The Rojc Social Center is the premises of 104 NGOs, which mainly belong to the art and culture field, followed by sport and recreation, children and young people, social and health care, technical culture, and other organizations. At the moment it is managed by the local public administration (Town of Pula), but the intention is to develop a new and more effective management form – a hybrid public-civic institution (“Rojc City”). The first steps toward this new hybrid form have already been taken, and the important step of establishing Alliance Rojc is expected no later than March 2011.

The Town of Pula finances the maintenance of the building with approximately €200,000 per year (night and day doorkeepers, cleaning service, building renovations, water). Users pay electricity bills only, with use of the premises free of charge. The problem or deficiency is that there is no actual “management”, no strategic thinking about the Center, no vision of its future, only the provision of building maintenance and ensuring of essential safety, technical, and hygienic conditions. The Town has reacted positively to the idea of improving the management through a joint public-civic institution, which is currently under discussion and conditions are being negotiated.

**Advocacy / activism:** One of the SUR’s goals is to actively contribute to community life by commenting on or reacting to current social and public policies related to civil society organizations.

# Youth Center & Multimedia Cultural Center Split

## /

# Dom mladih & Multimedijalni kulturni centar Split

At this conference, the Youth Center & MKC are represented by **Tamara Visković**, Director, and **Dinko Peračić**, Board Member / consultant architect.

Savska bb, Split, Croatia  
 www.mkcsplit.hr  
 Contact: Tamara Visković, tamara.viskovic@mkcsplit.hr

**cultural center** (arts and other cultural activities)

**public institution** (governed by public law), established in **1997** by the City of Split

**The Multimedia Cultural Center Split (MKC Split) is an institution founded by the City of Split in 1997. Its activities – as stated in the Articles of Statute – to organize, produce and promote cultural programs in the fields of visual arts, music and performing arts, film and video, literary creation, entertainment, and recreational activities. MKC's role is also to cooperate with other organizations, associations, and creative individuals in co-organizing cultural, art, and interdisciplinary programs, aimed primarily at the younger population, and to be a platform for supporting non-institutional culture. When selecting programs, apart from being guided by program quality, programs promoting urban culture and youth culture have an advantage regardless of whether they are musical, staged, visual art, lectures, forums, or workshops. Currently, the Multimedia Cultural Center Split is extremely concerned to regenerate the unfinished building of the Youth Center (Dom mladih) and to include as many citizens as possible, particularly young people, in its programs.**

### Decision-making:

The MKC is governed by a five-member Board of Trustees. Decisions are made according to a majority of votes by Board members present.

The Director is the manager of the MKC. The Director is appointed through an open competition advertised and carried out by the Board of Trustees.

Artistic programs are managed by program managers, the Gallery board and a Program board consisting of artists and cultural professionals.

Organizations using Dom mladih (the Youth Center) as their workspace have their own management and a free hand in their own decision-making, as long as it is in accordance with the Youth Center's working guidelines (promoting urban culture and youth culture and contemporary and recent cultural production).

### Venue/s / resources:

Dom mladih offers a venue with two stages (small and big auditoria with 380+500 seats), a spacious and well-equipped 500 m<sup>2</sup> gallery space, dancing floor, and a number of other spaces used by other stakeholders: The International New Film and Video Festival, Cinema Club Split, drama and ballet studios for young people, stage dancing groups, a skateboard club, a free climbing club... The cellar is home to a club stage and most of the activities carried out by the so-called coalition of youth associations.

Presently, MKC employs only seven permanent staff (director, film program manager, visual art program manager, expert

adviser for programming activities, secretary, and technician). However, they use the additional services of many more people in order to realize the program.

**Budget:** less than €100,000.

**Co-productions:** Our co-production model depends on the profile of the program. We provide space and support for performances, exhibitions, and similar events free of charge, including all the technical and managerial "logistics" for other organizations, and we provide "all-inclusive" treatment for artists who perform/exhibit in our organization. These artists are selected in an open competition advertised once a year.

**Hosting:** Although we donate our venues for free, users often pay their own running costs, because our funds are very limited. On several occasions a year, when programs are very good yet insufficiently funded, we make a financial contribution.

**International collaboration:** We have applied to join the BJCEM network, and we host exhibitions of foreign artists, usually via our open competition or connections with the Art Academy.

**Participation:** We host and organize workshops. Most participants in the Youth Center's activities work with groups of young people on an everyday basis.

**Gathering citizens:** MKC as a public institution is rarely involved in campaigns and similar events, but organizations and users of Dom mladih, the building we coordinate and manage, are often the initiators of such activities. Our support for their work (free working space, no charge for electricity, water, or cleaning, occasional financial support to their programs) is our form of activism.

**Neighborhood:** We have good relations with our district council regarding local matters, but we do not have common programs.

**Municipality:** Relations with the local Department for Culture are good. Representatives of the City of Split at higher levels are mostly uninterested.

**Advocacy / activism:** Not directly as an institution, rather as a platform for alternative culture which is often very involved in social and cultural activism.



## Pekarna magdalenske mreže

At this conference, Pekarna is represented by **Borut Wenzel**, Project Coordinator.

Ob železnici 8, SI-2000 Maribor, Slovenia

[www.pekarna.org](http://www.pekarna.org)

Contact: Gregor Kosi, [gkosi@pekarna.org](mailto:gkosi@pekarna.org) & Borut Wenzel, [borut@pekarna.org](mailto:borut@pekarna.org)

**social/community center** (art, culture, but also other fields)  
nonprofit **association** / NGO, established in **1996** by a group of citizens

**A former military bakery, Pekarna was squatted by artists and activists in 1994. At 6,000 m2, Pekarna has become the largest independent cultural center in northwest Slovenia. The center represents ideas of alternative culture, free society, and a peaceful future and hosts public performances, workshops, studios, youth projects, and international exchange. Pekarna is currently negotiating with the city authorities for the future of the center, including its refurbishment.**

**Decision-making:** The organization has a legal board, but most decisions are taken within the programming board organized by the current director. The programming board is organized as a collective of representatives of current programs. Once an initiative becomes part of the program it retains its autonomy but has to follow agreed annual financial plans.

**Organizational openness:** There is a standing invitation to participate in the organization's programming and organizational structure.

### Venue/s / resources:

The Pekarna Cultural Center consists of 5 buildings with around 40 users (organizations, initiatives, artists). Our organization possesses a total space of approximately 1200 m2: a multi-purpose hall, a gallery, workshops, offices, and storerooms. The buildings' technical situation is quite poor, although it has been restored on our part with much improvisation and creativity and we have become quite well equipped technically (audio, video, photo...) over the years. Since the municipality is refurbishing one of the buildings at present, we have obtained some additional temporary spaces in the city center.

We have approximately 10 people employed on various kinds of contracts plus 30 to 50 collaborators working on programs and projects. Under organized voluntary work schemes, we have 30-40 annual volunteers who each work for a year.

**Budget:** more than €100,000 and less than €300,000.

**Co-productions:** Yes, beside our own productions, we also host productions and co-produce events. Arrangements are flexible according to circumstances.

### Hosting:

We have three possible arrangements: in-house productions (initiatives that match our mission; we take care of costs), not-for-profit productions by other organizations (which must cover staff and running costs), and outstanding productions by other organizations recognized as commercial (commercial rates for our services).

**Services:** We have an Info Center that provides weekly newsletters (including promotion of not-for-profit events, funding possibilities, and so on), organizes non-formal education, etc.

**International collaboration:** PMM is a member of Trans Europe Halles (European network of cultural centers), in which we collaborate normally on projects.

**Participation:** Artist-in-residence programs are orientated towards collaborating with locals; we organize workshops focused on creativity for young and older people, regular debates at the School of Political Literacy, etc...

**Gathering citizens:** PMM initiates and supports networking (we coordinate local organizations active in youth information and counseling, and also Maribor's network of voluntary organizations).

**Neighborhood:** Our Info Center is currently working on a yearly program for young people in our particular district of Maribor.

**Advocacy / activism:** From time to time, based on the civic initiatives that make up part of our program at that point.

# 01.10

## OKC Abrašević

At this conference, OKC Abrašević is represented by **Marko Tomaš**, PR & Manager.

**Alekse Šantića 25, Mostar, Bosnia and Herzegovina**  
**www.okcabrasevic.org & www.abrasmedia.info**  
**Contact: Kristina Ćorić, info@okcabrasevic.org**

**social/community center** (art, culture, but also other fields)  
nonprofit **association** / NGO, established in **2004** by a group of citizens

**OKC Abrašević is a youth cultural center. Its main activities are organizing cultural events such as concerts, exhibitions, theater, and literary evenings. Abrašević has also established the AbrasMedia center and AbArt production. Its media center promotes new media with an Internet radio station, an independent new portal and newly-established video production. AbArt deals with contemporary art, its most important project being Art In Divided Cities.**

**Decision-making:** Decisions are made by all Abrašević employees. The management team consists of 7 employees who discuss all ideas received from the team itself and from young people who would like to do projects in our Center.

**Organizational openness:** Anyone, but anyone, can come and suggest a project. If we find an outside project interesting, we help artists and activists implement it by offering our infrastructure and professional assistance.

**Venue/s / resources:**

There is one multi-functional public/club space of 500 m<sup>2</sup>, with a capacity of 500–600.

Yard space is around 1000 m<sup>2</sup>, accommodating 1000–1200 visitors.

Other spaces are offices, temporarily based in a construction container.

We also own a ruined building which is intended as a future office and conference space.

**Budget:** less than €100,000.

**Co-productions:** We cooperate with one independent theater group, which creates a play while we seek funding and assist with the production. We also work with Sarajevo Open Center in organizing film projections that promoting national film repertoires and non-commercial movies.

**Hosting:** Hosting follows no single usual model but always depends on a program's specific needs.

**Services:** We are the home of Zelena glava (Green Head), an organization that promotes ecology and sport in nature, and we give them office space to work on projects. We also provide rehearsal space for several local bands.

**International collaboration:** Until now, we have only cooperated in promoting specific events run by our international partners. For instance, for the last 4 years we have been the home of the Vivisect festival which was originally organized in Novi Sad, Serbia.

**Gathering citizens:** Over the last few years we have organized debates on topics such as urbanism in Mostar, youth violence, and reproductive health.

01.11

## Cultural Front & European Center for Culture and Debate GRAD / Kulturni front & Evropski centar za kulturu i debatu GRAD

At this conference, Culture Front & Grad are represented by **Dejan Ubović**, Director, and **Nevena Janković**, Project Manager.

Brace Krsmanovic 4, 11000 Belgrade, Serbia  
www.gradbeograd.eu  
Contact: Dejan Ubović, dejan.ubovic@culturalfront.net

**social/community center** (art, culture, but also other fields)  
nonprofit **association** / NGO, established in **2000** by a group of citizens; **GRAD** was established in **2009**

**The European Center for Culture and Debate, GRAD, is a venue established as an initiative by the NGO Cultural Front in April 2009 in an old storage building in the former center of Belgrade. Technically, GRAD operates as a gallery, concert place, conference and debate hall, small cinema, design shop, library, and bar – in one word, a meeting point. GRAD's mission is to redefine the concept of the cultural center as an institution active on a local, national, and international level, open to citizens and financially independent from political and ideological structures.**

**Decision-making:** GRAD as an institution operates under the control of 7 people – a director, an art director, a program coordinator, a designer, a project manager, a communication coordinator, a financial and event coordinator, and a technical coordinator. Based on the general strategy (e.g. target groups, long-term partners, cultural policy, communications plan) and depending on the issues, decisions are always taken by a group of people, and in fact almost all decisions are the result of an internal consensus.

**Organizational openness:** Openness is paramount in the process of making an independent institution possible and sustainable. Dialog with – artists, partners, citizens, competitors, media...

### **Venue/s / resources:**

Venue of 400 m<sup>2</sup>.  
Audio-visual and lighting equipment fully suitable for concerts, conferences, debates, exhibitions, etc. at the venue.  
Staff: 8 people in the office; 7 people at the bar; 3 people at the store; 4 people in the library; 5 to 15 volunteers at different projects/events.

**Budget:** more than €100,000 and less than €300,000.

**Co-productions:** Our usual co-production model is that we as a venue and the group of artists share basic program costs – equipment, electricity, security, cleaning, etc.

**Hosting:** This can obviously not be a unique model or price list but depends on who is asking and for what – for how long, how many people have to be involved, what kind of equipment will be used, whether the event is commercial, nonprofit, or completely artistic. To summarize, the calculation always involves a lot of flexibility and sensitivity and a little mathematics.

**Services:** GRAD usually offers the venue for free to local organizations or artists, if they are non-commercial or are on the same or similar aesthetic directions to GRAD.

**Neighborhood:** No special relations or activities yet, but plans are underway.

**Municipality:** Relations with the municipality are good, very technical, and could be much, much better.

**Advocacy / activism:** Since last year we have been working at the forefront of improving the independent sector's position and visibility in culture on a local and national level. One of the first steps was the Declaration of the Development of the Independent Scene, signed by 70 NGOs from all over the country. It's a long-term process and the first results could be visible in 2011.

## Drugo more & Molekula

At this conference, Molekula is represented by its founding member, Drugo more, represented by **Davor Mišković**, President of Drugo more.

Delta 5, 51000 Rijeka

[www.drugo-more.hr](http://www.drugo-more.hr) & [www.molekula.org](http://www.molekula.org)

Contact: Davor Mišković, [davor@drugo-more.hr](mailto:davor@drugo-more.hr) & Ivana Katić, [ivana@drugo-more.hr](mailto:ivana@drugo-more.hr)

**cultural center** (arts and other cultural activities)

**Drugo more** is a nonprofit **association** / NGO, established in **1999** by a group of citizens

**Molekula** was initiated by the group of NGOs, started as a **project** in **2005**, and established as an **association** in **2007**, when it moved to its current space

**The Other Sea / Drugo more is a nonprofit organization that works in the field of culture. Most of our programs are thematic and we try to explore certain topics of social interest, producing an artistic and theoretical program that gives further insight in the topic. Also, we are continually facilitating an exchange of information between local and international artists, experts, students, and audiences. In reality, that means our main activities are visual and performing arts production, promotion, implementing research in the field of culture, and organizing participatory and educational events such as conferences and seminars. Molekula is the name of the venue but also of the association of six nonprofit organizations that share the space of approximately 550 m2. That space contains our offices, gallery, library, and dance studio.**

**Decision-making:** Molekula has a coordination team that meets every two weeks. Whereas it previously had a coordinator (one person responsible for taking practical decisions, coordinating of the program and coordinating members), we now rely only on the coordination team and one team member who coordinates the team itself. Strategic decisions are taken by an Assembly and the president of the Molekula association is responsible for implementing them. Since Molekula does not have its own program and budget, the overall volume of duties and responsibility is not so big.

**Organizational openness:** While Molekula does not have its own program, the association members (six nonprofit organizations) conduct many activities there. The dance studio is in daily use for educational programs, training, and rehearsals. The gallery also has a full program of 6–7 exhibitions per year and other public events (workshops, lectures, debates, etc.). Molekula's other two venues contain weekly concert and literature programs. Beside this program, Molekula is also open to programming by organizations that do not belong to the association. However, these collaborations happen quite rarely, for several reasons of which the most important is the program profile and its criteria.

**Venue/s / resources:** A former dockside storehouse, very close to the city center. We use one floor of the building – a space of approximately 550 m2 shared by six associations – which contains our offices, gallery, library, and dance studio. The space is owned by the City of Rijeka, and we all pay rent and overheads. The costs are not split equally between each organization but depend on usage of the space and the financial capacity of the organization.

**Budget:** less than €100,000.

**Co-productions:** Molekula is sometimes involved in production, but only in low-budget productions (where we just donate free space and know-how).

**Hosting:** Other organizations could quite easily access Molekula. They just need to e-mail anybody who belongs to a member organization and the question will be forwarded to the coordination team who will decide about hosting the program. The whole procedure takes at least two weeks.

**International collaboration:** International collaboration is important for the members of Molekula. For example, for Drugo more it is of critical importance because all our programs are international and we receive support for such collaboration. It is not of such importance for Molekula itself because Molekula does not produce any program of its own.

**Participation:** Much of our program involves citizens as active participants in cultural life. We organize debates and conversations with artists, curators, directors, and theoreticians.

**Municipality:** Molekula has quite good relations with local government. We hire the space from the City at a very favorable rent. Moreover, the local government gives support to almost all the activities and programs organized by members of Molekula.

**Advocacy / activism:** Sometimes. For instance, Molekula was a direct result of our advocacy and lobbying activities, which included research, round tables, communication with media, etc.

02.01.

## Artcentre BUDA / Kunsten Centrum BUDA

At this conference, Artcentre BUDA is represented by **Franky Devos**, General Manager.

Broelkaai 1b, B-8500 Kortrijk, Belgium

[www.budakortrijk.be](http://www.budakortrijk.be)

Contact: Franky Devos, general manager, [franky.devos@budakortrijk.be](mailto:franky.devos@budakortrijk.be)

**arts center** (exclusively arts; of any type)

nonprofit **association** / NGO, established in **2006** (Artcentre BUDA arose from artcentre Limelight, the dance studio Dans in Kortrijk and the visual culture festival Beeldenstorm; at the end of 2005, the three separate art houses merged into artcentre BUDA.)

**Artcentre BUDA is a workspace for artists, a festival organizer and an art cinema. Workspace. Artcentre BUDA welcomes about 150 artists on an annual basis who come to live and work temporarily in Kortrijk. They have at their disposal five studios, two technically equipped theater halls, a team of technicians, and two boarding houses for overnight accommodation. Festival organizer. Artists-in-residence present their work to an audience during five festivals throughout the season: 3 x Fresh (spring), Kortrijk Congé (mid-July), and the international art festival NEXT organized for the Eurometropolis (Lille (France), Kortrijk (Belgium), Tournai (Belgium)). Art cinema. Artcentre BUDA presents at least three films a day in Budascoop. We also regularly organize film projects that reflect the topic of a live work or that are specifically aimed at children, teenagers, senior citizens, and so on. Artcentre BUDA is a private nonprofit organization financed by, among others, the Flemish Government, the Province of West Flanders, the City of Kortrijk, and the European Union.**

**Decision-making:** Artcentre BUDA has seven members of staff, who are responsible for taking operational decisions. Staff meetings are led and prepared by the general manager. Artistic choices are made by the artistic director. Artcentre BUDA has an 11-member board, which meets every two months and is responsible for decisions that will affect the financial situation of the organization or its employees.

### **Organizational openness:**

Artcentre BUDA has established the group "**Companeros**", consisting of approximately 50 people who are invited to showings by artists-in-residence at BUDA. These people are stimulated (e.g. by an educational program) to give feedback on works-in-progress. Many artists are enthusiastic about our Companeros and it helps us make our artist-in-residence program more open to the people of Kortrijk.

Our daily movie program includes many collaborations with schools, other organizations, enterprises, and so on.

Four to six times a year, we organize **Buda Libre**, a "one-night café" to which we invite everyone in the region who works in the fields of innovation and creativity. Every edition attracts about 150 people: entrepreneurs, architects, politicians, designers...

### **Venue/s / resources:**

Artcentre Buda has five buildings:

Two houses with rooms for artists-in-residence;

BUDASCOOP: One theater/movie theater with two stages (capacity: 120 and 287) and three cinemas (capacity: 50, 96, 150);

BUDATOWER: five studios for theater/dance

Administration office

**Budget:** more than €500,000.

**Co-productions:** No usual model. All co-productions are the result of individual negotiations. At the very least, we provide a studio, a room in one of our two houses, soup and bread at noon, and the support of our technical and artistic staff. Several artists also receive a co-production fee and reimbursement of travel costs.

**Hosting:** We do not possess our own venues but hire five studios, three movie theaters, and two theater halls from the city of Kortrijk. We are not the exclusive users of these locations, which may also be hired by other organizations. This sometimes produces problems but helps us to offer good spaces at a low cost.

**Services:** The festival *Kortrijk Congé* is a (crazy) one-night festival that we coordinate but organize alongside several other local organizations. This format helps us keep in contact with other organizations.

**International collaboration:** Most of our artists-in-residence come from abroad. We do many international projects. We are members of several international networks: APAP, Europa Cinema, Départs, Labo 21. Because we are a border city with France and the French-speaking part of Belgium, we have several collaborations with Kortrijk's partner cities Lille (France) and Tournai (Belgium). Every year we organize NEXT, a large international festival for the Eurometropolis.

**Participation:** The group "Companeros" comprises approximately 50 people who are invited to showings by artists-in-residence at BUDA. These people are stimulated (e.g. by an educational program) to give feedback on works-in-progress. Many artists are enthusiastic about our Companeros and it helps us make our artist-in-residence program more open to the people of Kortrijk. During festivals we do a number of introductions, conversations with artists, post-show talks with journalists...

**Neighborhood:** In summer we will establish a broadband Internet connection with 300 houses in the neighborhood. Artists will be able to use this experimental digital platform for new applications involving local residents. We are also starting a specific artist-in-residence program for artists creating work that integrates local communities, which we will carry out together with an arts center in the north of France.

**Municipality:** We have a good and open relationship with the local government. We feel supported by them (in low-cost accommodation), but have to make the case that the venues have been mostly used for artistic creation and not for presentations to an audience.

**In addition:** Due to the economic crisis, many discussions are taking place in Flanders about improving the management capacities of cultural organizations. Artcentre BUDA has already spent several years working on good relations with private entrepreneurs. This enables us to use their specific knowledge to attract a new audience or to find extra money.

At this conference, < rotor > is represented by **Margarethe Makovec**, Artistic Director.

Volksgartenstrasse 6a, 8020 Graz, Austria  
www.rotor.mur.at

Contact: Anton Lederer, anton@mur.at, Margarethe Makovec, maggie@mur.at

### visual arts center

nonprofit **association** / NGO, established in **1999** by Margarethe Makovec & Anton Lederer

**< rotor > is an association for contemporary art based in Graz, Austria, and was founded in 1999. Contemporary visual art is always the starting point of its programs, with an emphasis on artistic production that explicitly deals with the social, political, economic, and ecological issues of our time. A strong focus on cooperation has always been an essential element of the < rotor > philosophy, as has acting in networks. Moreover, public space is a highly significant site for < rotor >, where it can leave behind the confines of the art space and actively engage people with art and extend its audience. Since the mid-1990s, < rotor > has established a dense network of links to organizations and artists from many European countries – with a particularly strong connection to the Southeast European area.**

**Decision-making:** The programming and institutional decision-making process of < rotor > is made by its founders in consultation with the managing committee and the advisory board.

Organizational openness:

Towards artists: Commissioning new artistic productions; sharing information about grants, residencies, calls; offering a residency program;

Towards other organizations: Sharing information, knowledge, and experience; being open to collaborations on local and international levels;

Towards citizens: Offering easy-to-access information; implementing educational programs; going beyond the gallery space and approaching people in public space.

**Venue/s / resources:** < rotor > has around 300 m<sup>2</sup> (160 m<sup>2</sup> exhibition space and coffee area, 140 m<sup>2</sup> office space and archive) of space available. Right now, its team consists of 7 people.

**Budget:** more than €100,000 and less than €300,000.

**Co-productions:** < rotor > primarily understands co-production as an exchange of knowledge and experience. A favorite mode of collaboration is where all information is put on the table and partners can choose what is meaningful within their own institutional logic.

**Hosting:** From time to time < rotor > takes over exhibitions but in such cases we always try to adapt the item to local circumstances, for instance by involving local artists in the program. On a local basis, various organizations, groups, or artists approach < rotor > with program ideas and we then start a dialog to see whether the idea fits into our general programatics.

**Services:** We have a notice-board in the gallery providing various kinds of information for artists and curators; we organize monthly informal meetings among artists.

**International collaboration:** This is very important to us. < rotor > has been collaborating on an international level from its very beginning, in order to transfer artistic ideas and approaches in both directions – to Graz and also from it. International collaboration is based on the idea of exchange, though we try to ensure that all involved parties benefit from the collaboration.

**Participation:** Involving citizens in different ways is very important to us. Besides the educational programs we offer for many of our exhibitions, we also organize open workshops, which are quite often held in public space, making it even easier for many people to get involved. We also carry out participatory art projects in which we often address certain social groups or communities.

**Gathering citizens:** The starting point of our activities is always contemporary visual art. However, some programs may be understood in a broader sense of culture, for instance a series of workshops in which citizens offer certain skills.

**Neighborhood:** We are strongly connected with our immediate neighborhood. We have been working for many years with our immediate neighborhood, Annenviertel, the area of Graz which is mostly dominated by migration. We try to communicate with residents, people who work in the area, and those who use the public space in our neighborhood. The tools of this communication are art projects in public space, workshops, and participatory programs.

**Municipality:** This is a relaxed relationship. At the moment, < rotor > is well recognized in the city and seems to be understood as a relevant part of cultural life in town. But things can change, of course, depending on the political decision-makers in power.

**Advocacy / activism:** In 2007, when we started working on a long-term project about the situation of human rights in Europe seen from the perspective of visual arts, people started to ask for help and advice about specific human rights problems. Fortunately, we have good relationships with many NGOs in Graz, thus in most cases we are able to direct concerned people to the right places for professional help. Asylum and right-of-residence cases, in particular, have increased over the last couple of years.



02.03

## New Media Center\_kuda.org & Youth Center CK13 / Centar za nove medije\_kuda.org & Omladinski centar CK13

At this conference, CK13 is represented by its founding member, kuda.org, represented by **Branka Ćurčić**, Program Director.

kuda.org: Braće Mogin 2, Novi Sad, Serbia  
CK13: Vojvode Bojovića 13, Novi Sad, Serbia  
<http://kuda.org> & <http://ck13.org/>  
Contact: Branka Ćurčić, [branka@kuda.org](mailto:branka@kuda.org)

**social/community center** (art, culture, but also other fields)

**kuda.org** is a nonprofit **association** / NGO, established in **2001** by a group of professional artists

**CK13** is a nonprofit **association** / NGO, established in **2007** by a group of organizations and individuals

**New Media Center\_kuda.org** is an independent cultural organization, which since 2001 has been bringing together artists, theoreticians, media activists, researchers, and the wider public in researching new media technologies, cultural relations, contemporary artistic practice, and youth and cultural policies. So far, it has organized more than 100 public events, including lectures and presentations by visiting artists and theorists; workshops; publishing projects; exhibitions and conferences. Center\_kuda.org actively participates in several regional and international networks and collaborative projects, one being a local network of cultural practitioners called "For Culture Policies – Politics of Culture". For the last two years, Centre\_kuda.org has taken an active part in several artist-in-residency programs, and it also collaborates with several public cultural institutions in Serbia. Together with several local independent youth and culture organizations, kuda.org established the CK13 Youth Center in Novi Sad in 2007. CK13 is an alternative and educative space dedicated to encouraging and developing social engagement and activism. Its establishment was supported by the German foundation Schüler Helfen Leben. Today CK13 and the organizations gathered around it conduct various cultural and social events, such as workshops, concerts, film screenings, and intercultural evenings.

### **Decision-making:**

Decisions are made on a common basis, by discussion among kuda.org's members, regarding programming, funding, partnerships, visions, obstacles, and so on. Since kuda.org is one of the founding organizations responsible for the management of the CK13 Youth Center, its members are also involved in making decisions about the venue's management, funding (and administration), and programming. Members take part in board work depending on their level of involvement. Various organizations and individuals are involved in the Youth Center's work, according to 3 recognizable models: a) an organization uses office and/or program space and organizes public events; b) an organization uses office and/or program space and participates in maintaining technical requirements; c) individuals (program directors for: music, public talks, screenings, education; managers/organizers).

**Organizational openness:** we plan and realize programs in collaboration with other organizations and individuals; we involve organizations and individuals in developing project content; we share and match fundraising; we provide and offer spatial and technical support to other organizations and individuals.

### **Venue/s / resources:**

Center\_kuda.org: around 90 m<sup>2</sup> containing 2 offices, production/residential/library room (former public space).  
CK13 Youth Center: around 200 m<sup>2</sup> with courtyard, containing: fully equipped club/public space (with bar), production room, info service, (public) kitchen, residential room, offices, and meeting space.

**Budget:** less than €100,000.

### **Co-productions:**

In the activities of Center\_kuda.org, co-production means common program and project development, and/or fundraising, and/or realizing part or all of a project.

The activities of the CK13 Youth Center include free use of program space and offices for all organizations and individuals in exchange for management of the Center, programming, and technical support.

**Hosting:** The activities of the CK13 Youth Center include free use of program space and offices for all organizations and individuals in exchange for management of the Center, programming, and technical support. Running costs are paid partly through bar income and partly from project money.

**Services:** Kuda.org and the CK13 Youth Center provide free server space for hosting other organizations' and artists' web presentations and free access to the archive, library, and research material.

**International collaboration:** International collaboration is very important for Center\_kuda.org in particular, since it combines a mixture of content relevance and exchange that sometimes cannot be found locally with the opportunity to raise more substantial funding for the program and fees for people involved in those programs.

**Participation:** We are trying to involve citizens in most of the models mentioned above: in conversation with artists and cultural workers, as correspondents in specific exhibitions (such as the invitation to citizens to help gather information about urban transformation of the city within the project "A(u)ction – Novi Sad's Log of Spaces Between Personal Interests and Public Needs"), in different kinds of workshops (radio and/or video activism workshops, CMS workshops), etc.

**Gathering citizens:** A Public Kitchen project at the CK13 Youth Center offers low-priced meals to everyone and also gathers a large group of volunteers for organization and food preparation. The project is run by the Youth Center's organizers and volunteers.

**Neighborhood:** In the case of CK13, the Public Kitchen project is also dealing with the neighborhood.

**Municipality:** Our relationship with local government is very difficult and unproductive. There is no real line of communication and it does not consider the third/independent cultural sector important, problems which are aggravated by strong bureaucracy and clientelism. The city's independent cultural sector has attempted to organize (in the network "For Cultural Policies – Politics of Culture") and to react to those phenomena, but so far this has not provoked any structural change in the local government's relations with the sector.

**Advocacy / activism:** As an example, two initiatives are running in parallel: the exhibition "A(u)ction – Novi Sad's Log of Spaces Between Personal Interests and Public Needs" (by kuda.org and STEALTH.unlimited) which points out precisely these phenomena of clientelism, private interests, privatizations, and so on, and an initiative to lobby the city council to establish and build a new cultural institution in Novi Sad (by reconstructing the disused sport stadium).

## 02.04

# Shedhalle

At this conference, Shedhalle is represented by **Anke Hoffmann & Yvonne Volkart**, Curators (in a team).

Seestr. 395 / PF 771, CH – 8038 Zurich, Switzerland

[www.shedhalle.ch](http://www.shedhalle.ch)

Contact: Anke Hoffmann, [hoffmann@shedhalle.ch](mailto:hoffmann@shedhalle.ch) & Yvonne Volkart, [volkart@shedhalle.ch](mailto:volkart@shedhalle.ch)

**arts center** (exclusively arts; of any type)

**public institution** (governed by public law), established in **1985** by a group of citizens and a group of professional artists

**Shedhalle is an institution of contemporary art, in its structure comparable to an association. Shedhalle defines itself as a place where new forms of artistic and cultural practices – especially with regard to socio-political topics – can be tried out, produced, and presented within the framework of alternate thematic exhibitions. Shedhalle might be considered as having constituted and become, amidst other institutions, a niche allowing for multifaceted exhibitions. Shedhalle is also a cultural think tank permanently developing new and self-reflexive approaches to the production and representation of art. Shedhalle is a forum for artists, activists, curators, scientists, theoreticians, and students that permits and enables them to elucidate diverse topics in varying constellations. The present curators, Anke Hoffmann and Yvonne Volkart, mainly focus on group exhibitions and discussions, seeking new forms of politically-engaged aesthetics.**

**Decision-making:** Shedhalle is an association and as such has a number of members and a board. The board consists of 8 members responsible for the structure of Shedhalle, thus laying the groundwork for the programming concept. The team consists of a managing director and a bookkeeper with an unlimited employment, and a curatorial team that changes every 3-4 years. Presently, Shedhalle has a team of two curators, Anke Hoffmann and Yvonne Volkart, in charge for a period of three years. It is the curators who are responsible for the programming of Shedhalle and their cultural production, but the board also invites cultural producers to be guest curators.

**Organizational openness:** With respect to our programming, we usually write a concept paper and spread it more or less widely to artists, curators, and people in general whom we appreciate or who we think are interested in participating or making recommendations. When inviting artists to participate, we always give them the chance to adapt an existing work or to create something new. Talking about our ideas can also result in cooperation with other institutions.

### **Venue/s / resources:**

Shedhalle is a former industrial hall with a typical shed roof, which gives the art space its name. Not much new architecture has been installed in the hall.

The hall is in total 744 m<sup>2</sup> with no stable walls, but two fixed rooms and one fixed black room. Currently, we also have 3 semi-fixed cubes in the hall. Besides these spaces, the hall has a separate two-floor open office built in, with up to 6 working places and a kitchen. The office space is open to the hall, so there are no separated rooms in the hall.

The hall is situated within a bigger former industrial complex, so that the floor is shared with artists' ateliers and rehearsal rooms. The whole space of Rote Fabrik, the name given in the eighties to the whole cultural complex, lies on the border of the city of Zurich and just by the lake shore.

The hall of Shedhalle is used for exhibitions, seminars, workshops, and sometimes concerts and performances. This is also the space lent to other cultural producers.

There is a plan: [http://www.shedhalle.ch/deutsch/05\\_raeume.html](http://www.shedhalle.ch/deutsch/05_raeume.html)

**Budget:** more than €300,000 and less than €500,000 (including wages for 320% employment percentage, i.e. 3.2 persons statistically)

**Co-productions:** As we have been at Shedhalle for one and a half years, we have not yet had many cooperations. We do cooperate with the local Universities of Arts (we take care of organizational and technical requirements, the University pays for fees, food, and guest organization) and with the local theater (we share the costs and work on a 50/50 basis). Content development is shared by both institutions, although the intensity varies from project to project.

**Hosting:**

Shedhalle has 2 ways of working with producers from outside: We host the venue and the technical requirements; in this case, we hire it out for money and help in return with providing information and press organization.

Shedhalle invites a group of cultural producers to curate a show/event/workshop etc. Shedhalle provides the guest curators with a personal fee and production budget and administrative and curatorial help regarding press information, fundraising and organization.

**Services:** We have no special services, but occasionally we lend our technical equipment for free to politically-engaged institutions (e.g. Sans Papiers) and to artists on low incomes. Furthermore, almost all events are for free, so artists and people on low incomes can participate in Shedhalle productions.

**International collaboration:** International collaboration is very important for us. We mostly work with international artists, galleries, and cultural producers in general. Unfortunately, until now we have not been able to initiate any international collaborations with other art institutions. Although we have made contacts, our financial circumstances have precluded us realizing any cooperation as yet.

**Participation:** Artist–audience conversations in solo presentations or symposia with other speakers, such as scientists or activists; workshops in cooperation with other institutions; community projects with citizens; projects with students and dialogs with audience.

**Gathering citizens:** In the past, Shedhalle went through a very open, socially-engaged period, linking people from activist campaigns with the arts in the sense of social art. At present we are focusing on the idea of a broad cultural debate, and as such we include public debates and actions rather on a theoretical level of discourse.

**Neighborhood:** Our immediate neighborhood is the Rote Fabrik, an autonomous center on the edge of Zurich in which our venue resides. Together with Rote Fabrik, we have organized events such as the 30th anniversary celebration of the premises or a complaints choir in the streets of Zurich (see the theater cooperation), when we also extended a broad invitation to people from the adjacent neighborhood, but we do not cooperate on any wider basis. It is primarily a family and mixed residential neighborhood without any special social features.

**Municipality:** Until now, we have had a very good relationship. We have no restrictions on programming, numbers of entries, or similar.

## TICA - Tirana Institute of Contemporary Art & TICAB - Tirana International Contemporary Art Biennial

At this conference, TICA and TICAB are represented by **Fabiola Haxhillari**, Coordinator, Fund Raiser and Press Officer at TICAB:

c/o Zeta Gallery, Hekla Center, Rr. Abdyl Frasheri, p.31, A4. Tirana, Albania

[www.tica-albania.org](http://www.tica-albania.org)

Contact: Edi Muka, [edimuka@gmail.com](mailto:edimuka@gmail.com) & Tina Finnas, [tinafinnas@gmail.com](mailto:tinafinnas@gmail.com) & Fabiola Haxhillaari, [contact.ticab@gmail.com](mailto:contact.ticab@gmail.com)

**cultural center** (arts and other cultural activities)

nonprofit **associations** / NGOs, **TICAB** established in **2002**, **TICA** in **2006**, by a group of professional artists

**TICA - the Tirana Institute of Contemporary Art - is the first center for contemporary art in Tirana. It offers a much-needed permanent platform for Albanian and international contemporary art in Albania. In recent years, the Albanian scene has thrived, with various events of different size and quality. The Tirana Biennale has been Albania's most ambitious art event, yet a biennale only takes place every second year, leading to a serious discontinuity in the art scene, which also suffers from extremely limited institutional and private support. TICA has thus been an important complement that supports a vital art scene on a more continuous basis. Its diverse program is backed up by a light and flexible organizational structure that has allowed exhibitions, film screenings, and performance events to take place and has created a forum for discussions and debates about art, politics, and power. Through its various programs of Artists in Residency, exhibitions, workshops, and talks, TICA will be an attempt to reintroduce culture as one of the most effective ways to push for critical thinking about our contemporary condition and will bring together all the energies, knowledge, and contacts of every founding member, to create an independent platform for socio-politically-engaged contemporary art. TICAB - the Tirana International Contemporary Art Biennial - is Albania's largest international art event, working with contemporary art as a tool to analyze our contemporary condition and as a critical voice in social discourse. It was started with the aim to provide a platform for exchange, which would offer chances for the local art scene to connect to the international art scene, where artists would interact with each other and with the context, and in compensation for the practical impossibilities for travel and artistic encounters experienced by a vital generation of Albanian artists at the time. Since 2006, TICAB has been organized and managed by TICA, the Tirana Institute of Contemporary Art.**

**Decision-making:** As a way of working, our structure since the very beginning has been to work with a number of invited curators. The structure has undergone changes for each edition, until it started to consolidate around the formula experimented with in 2005. On the practical level, the organizers of the Biennial (Muka-Qendro, or Muka-Ljungberg, 2009), conceive a working concept/theme that tries to reflect on specific issues of our contemporary condition and their relation to the context (Albania - Tirana). After this formulation, a number of international curators are invited to collaborate in realizing the biennial. The curators are mostly invited on the basis of their working profile and the respective affiliation with the biennial's proposed theme and concept. A number of advisors (mostly artists or former curators of the biennial) are consulted in the process. The invited curators are asked to develop their contribution (mostly in the form of an exhibition) independently from each other but in relation to the theme/concept.

**Organizational openness:** The element of organizational openness may be positively dictated by a negative factor - the lack of financial support - that excludes TICAB from the trend encountered in most biennials (aiming at an international reach) and makes it focus more on the interaction between artists, curators, and the local audience and community. In this sense, even though it repeats a certain scheme of reproducing values belonging to capitalist society, TICAB both financially and artistically remains a biennial "free from constraints" of many kinds, most of all the constraint of the pressure to "perform" for the sake of improving its international placement or for the sake of the art market (which is totally nonexistent in Albania). As such, it offers more space to change, experiment, and adapt itself to new contents every time it is organized. On the other hand, the lack of regular financial support creates serious obstacles to constructing a solid base that could be gradually developed. It also has a negative impact on possibilities to work with the event, something that has tied it too much to myself [Edi Muka] and the necessity of me being the only person responsible for organizing it.

**Venue/s / resources:** TICAB is a non-financed initiative. We do not have any budget for structural costs and no continuous support, therefore we need to “close down” after each edition and start the fundraising process from scratch every time. This is mainly because there is no legal framework allowing for long-term grants in the institutional sphere (local or central government) in Albania, or in the private sector. For the first 3 editions, the Municipality of Tirana was TICAB’s only institutional partner and supporter. As a result of petty political games between the 2 main parties, support for TICAB was lost in 2009. We therefore received no contribution at all from any institution but were able to fundraise from private companies and international grants. Such a situation means that TICAB is organized and directed on a voluntary, unpaid basis. If in 2005 we managed to pay our staff, albeit only symbolically, in 2009 the entire organizing staff of the biennial (excluding technicians) worked on a voluntary basis.

**Budget:**

Yearly program costs of TICA: less than €100,000.  
Biennial budget: more than €100,000 and less than €300,000.

**Co-productions:** We do have co-productions. There is no specific model or way of operating; instead, everything is resolved on a case-specific basis, with resources shared and evaluated depending on each collaboration. The only exception is the Regional Collaboration project “Individual Utopias”, which was supported by the SCP Regional office.

**Hosting:** We do host programs. There is no specific model or way of operating; instead, everything is resolved on a case-specific basis, with resources shared and evaluated depending on each collaboration.

**Services:** We produce works for local artists (and, during the biennial, also several projects for international artists).

**International collaboration:** In the context of a long-isolated country and art scene, we consider international collaboration of crucial importance to the development of the local scene. Over the years, we have witnessed amazing results from collaborative projects between local and international artists in particular, while visits of international professionals have paved the way for new contacts and possibilities for young local artists.

**Participation:** Even though we do not have the resources to engage in proper participatory projects, we combine our residency, exhibition, and lecture programs with active participation by students, young artists, and the wider public, often by involving people from other areas of expertise to widen the spectrum of themes and issues discussed.

**Neighborhood:** Rather than to any specific neighborhood, we have many connections and various artistic projects and interventions in the city at large.

**Municipality:** Relations were good in the past but have collapsed in the last 3 years.

## Museum of Contemporary Art / Muzej suvremene umjetnosti

At this conference, the Museum of Contemporary Art is represented by **Tihomir Milovac**, Museum Advisor and Head of the Experimental and Research Department.

Avenija Dubrovnik 17, Zagreb, Croatia  
www.msu.hr  
Contact: Tihomir Milovac, tihomir.milovac@msu.hr

visual arts center / gallery / **museum**

**public institution** (governed by public law), established in **1954** by the Zagreb City Assembly

**The mission of the Museum is to collect, conserve, and research, present, and mediate contemporary visual art. The Museum's aim is to work as a multi-program institution primarily as a proactive laboratory of social development (B. Holmes). In this way, the presentation of the Museum collection, temporary exhibitions, art performances, theater, dance, and music performances, lectures, seminars, workshops, a residency program, and education programs are all an integral part of a multi-program institution.**

**Decision-making:** Under the Museum statute, the Museum is governed by the Governing Board. The Director is responsible for managing process, financial and program activities. A board of museum professionals, as a Board of Experts, advise the director on the program and other professional activities.

**Organizational openness:** As an important aspect of its policy, the Museum supports collaboration with other similar institutions or nongovernmental organizations and with artists, independent curators or other professionals within the fields of its interest.

### **Venue/s / resources:**

After many years of effort invested in moving the Museum to a more adequate space, since 2009, the Museum has had a new building set in Novi Zagreb. Respecting the tradition of functionalist architecture, Igor Franić designed a building that extends in a north-south direction, continuing the orientation of the Green Horseshoe. The Museum covers a total surface of 14500 m<sup>2</sup>, 4800 m<sup>2</sup> of which is used as exhibition space. Its north façade, oriented towards the city park and Bundek Lake, is intended for open-air exhibitions. The partitioned geometrical volume of the five-story building, characterized by a shifting cross-section reminiscent of a meander, is meant to become a recognizable symbol of the city in years to come. The ground floor is entirely intended for visitors – it contains the museum shop, a children's workshop, a library with reading room, a minor exhibition space, restaurant, and a multimedia hall (Gorgona). The exhibition rooms are located on the upper floors of the Museum, constructed in a meander-like form. Multifaceted as they are, they make it possible to enlarge, diminish, and intertwine the permanent collection and temporary exhibitions, and are suitable for exhibiting and presenting even the most demanding exhibition projects. At the underground level, there are spaces for storing newly arrived artworks, an audio-visual studio, auxiliary spaces for technical maintenance, and restoration workshops.

**Budget:** more than €500,000.

**Co-productions:** The Museum puts on collaborative exhibitions with other museums, sharing organizational and financial obligations. It participates in co-productions using the greater technical facilities and space capacity in its new building.

**Hosting:** When hosting, the Museum makes an Agreement of Collaboration that regulates both sides' duties and obligations.

**Services:** The Museum has a TV studio, video editing studio, and photo studio where artists can work. The Museum provides a theater and cinema auditorium.

**International collaboration:** The Museum has operated as an international institution since its establishment and international collaboration is an integral part of all its activities.

**Participation:** The Museum has a permanent education program for children, adults, and the third-age generation, including activities such as workshops, lectures, guided tours, and artist talks. It also has a volunteering program for all kinds of assistance and participatory activities.

**Neighborhood:** The Museum has held workshops and several art projects with residents of Novi Zagreb.

**Municipality:** Although it is our founder and owner, Zagreb city council does not take proper care of the building. While it is a duty of the city council to cover most of the Museum building's maintenance costs, the council does not properly fulfill this. All the income earned by Museum activities is spent on maintaining the building, electricity, heating, cooling, and so on.

02.07

## Museum of Modern and Contemporary Art / Muzej moderne i suvremene umjetnosti

At this conference, MMSU is represented by **Jerica Zihlerl**, Director.

Dolac 1/2, 51000 Rijeka, Croatia  
www.mmsu.hr  
Contact: Jerica Zihlerl, jerica.zihlerl@mmsu.hr

visual arts center / gallery / **museum**

**public institution** (governed by public law), established in **1948** by a group of professional artists and the municipality

Since its very beginning, the Museum of Modern and Contemporary Art has built up a reputation as one of the most prestigious visual arts institutions in Croatia. Its programs have included events such as the first group exhibitions of contemporary art in former Yugoslavia, which were held under the title of "Rijeka Salon" from 1954 to 1963; the Biennial of Young Yugoslav Artists 1960-1991; the Biennial of Young Mediterranean Artists 1993-1997; a tripartite research and exhibition project entitled "Architecture of Modernism, Secession and Historicism in Rijeka", realized between 1996 and 2003; the International Drawings Exhibition, organized regularly from 1968 to the present; and, since 2005, the Biennial of the Quadrilateral. Due to its high standards, MMSU has been entrusted with presenting Croatian art and artists at prestigious international art events such as: Venice Biennial 1962, 1997, 2007; Sao Paulo Biennial 1967, 2004; etc. Since 1990, MMSU has also been responsible for presenting Croatian artists at the Biennial of Young Mediterranean Artists. MMSU is also a permanent partner site for residential exchange programs such as EERE, NIFCA and PS1, exercising a key position in disseminating information about contemporary Croatian art on an international level. MMSU collection encompasses over 5,000 works, covering periods from the end of the 19th century to the present day. These should be housed in the new Museum. An inspired interpretation of tradition in modernity, fused with the vibrant reality of contemporary art production, will create a dynamic display for the collection that is bound to drive the public to understand and love the art of today. **Mission:** the Museum of Modern and Contemporary Art of Rijeka will creatively approach the tradition of modernity and the vivid reality of contemporary art to generate a dynamic, open, and critical environment in which the general public will gain understanding and affinity for today's art. **Vision:** the Museum of Modern and Contemporary Art of Rijeka will create and engage flexible collection presentations together with dynamic and attractive fusions of local, national, and international art, in order to attract the public to its new state-of-the-art building and to become a point of inspiration, exchange of ideas, and active participation. **Values:** openness, creativity, dynamism.

**Budget:** less than €100,000.

**Co-productions:** We do not have a model but from time to time we are involved in co-production.

**Hosting:** No hosting model exists, but we do host other programs and events, which I find a very good method of work.

**Services:** We collaborate with local art organizations, artists, and other institutions in the shape of technical assistance for setting up exhibitions and, mainly, the provision of showrooms.

**International collaboration:** This is very important to us, and we look forward to doing it. MMSU is already engaged in two EU projects: X-oP and Europeana.

**Municipality:** Relations with the municipality are neither bad nor good.



02.08

## Museum and Galleries of Ljubljana / Muzej in galerije mesta Ljubljane

At this conference, the Museum and Galleries of Ljubljana are represented by **Blaž Peršin**, Director.

Gosposka 15, Ljubljana, Slovenia  
www.mgml.si  
Contact: Blaž Peršin, Blaz.Persin@mgml.si

visual arts center / **gallery / museum**

**public institution** (governed by public law), established in **2009** by the City Council

The institution of the Museum and Galleries of Ljubljana has unified two previously separate institutions: the City Museum of Ljubljana and the Ljubljana City Gallery. The city of Ljubljana is a showcase of changing times and the City Museum of Ljubljana its main meeting point. With the Museum's collection, preservation, documentation, research, and presentation of the cultural heritage of Ljubljana and the lives of its people over several thousand years of history, we provide our visitors with the opportunity for a personal yet active experience of collective memory. With its openness and access, its information and interpretation, the City Museum of Ljubljana has become an indispensable source of knowledge of the past and of an understanding of today's Ljubljana and the wider Slovenia. The City Museum of Ljubljana is the leading institution in the field of preventive conservation and museum informatization in Slovenia. The Museum was the first to present the norms and standards of interdisciplinary museum processing to experts in Slovenia and it also raises awareness of preventive conservation among the general public. The museum cooperates with other museums and cultural or artistic institutions to stage temporary exhibitions or other events, thus enriching the museum as a place for creative socializing and offering a wide range of cultural events. The Ljubljana City Gallery (Mestna galerija Ljubljana) provides a public service with exhibitions of modern and contemporary visual art in Slovenia and abroad and consequently has the status of a national regional museum of fine arts. The gallery's activities comprise its own and traveling exhibitions, both solo and group, retrospectives and studies, featuring Slovenian and foreign artists from all over the world. A special exhibition program is dedicated to occasional tours abroad, for the most part on a reciprocal basis or else organized at the invitation of foreign museums and galleries. The Ljubljana City Gallery promotes the visual arts by producing publications and prints. Publications include books, magazines and periodicals, brochures, leaflets, and – first and foremost – exhibition catalogues. In addition, the gallery issues photographic prints, graphic prints, postcards, posters, and CDs. It also organizes seminars, lectures, art workshops, fair shows, and cultural events compatible with its main activities.

**Decision-making:** We are a public institution. We have a board appointed by the City Council and a board of experts for programming. The institution is led by a director and a department of artistic directors.

**Organizational openness:** It is very important to establish a system for sharing ideas and communication with the surroundings in which you operate and for delivering the networking system's message to NGOs and other actors in the public sphere.

### **Venue/s / resources:**

Besides the main museum building, the **City Museum of Ljubljana** also has an exhibition/event venue, the Vžigalica Gallery, and a conservation center, ŠČIT, alongside four other units in Ljubljana; the Ivan Cankar Memorial Room on Rožnik; two archeological parks (the Early Christian Place of Worship and the Emonian House), and the Tobacco Museum. The newly-renovated Auersperg Palace offers beautiful premises

with state-of-the-art equipment for conferences, receptions, and other events. The museum also contains a museum shop with superb replicas of museum exhibits and useful and decorative objects and the museum café, which embodies the synergy of the past and the present.

The museum as an institution of public service with 29 employees and external co-workers is financed by the Ministry of Culture.

The **Ljubljana City Gallery** operates at four locations: in its original building at Mestni trg 5; in the building housing the gallery's permanent collection at Cankarjevo nabrežje 11/I; in the Bežigrajska galerija 1 at Dunajska 31; and in the Bežigrajska galerija 2 at Vodovodna 3. The staff of the Ljubljana City Gallery consists of its management, its administration, its curators, and its technical and security team.

**Budget:** more than €500,000.

**Co-productions:** We have a special system of co-production with NGOs to give them our public space in our premises with different projects initiated by them or us. We also publish a special tender/public call for the Vžigalica Gallery, which is dedicated to projects by different NGO cultural operators.

**Hosting:** We have a special hire policy for cultural organizations where we are not co-producers in a project, offering a much lower price than a profit-making operation.

**Services:** We have recently started an artist-in-residence project, which will open in March. We are very interested in different panel discussions, workshops, and events which provide open platforms for new ideas in our framework of action.

**International collaboration:** We are involved in several European projects (Second Chance, Grundvig....) We have a network of partners covering different topics and are particularly interested in smaller but efficient project-oriented networks.

**Participation:** We do a lot of these events which are organized by us or externally. This is one of our main task forces.

**Gathering citizens:** We have several projects for younger and older citizens, including the Tell Me Your Story project.

**Neighborhood:** One project initiated last year, Cultural Quarter, is based on the idea of establishing tighter collaboration with our nearest neighborhood.

**Municipality:** Relations are appropriate and, of course, essential. We were founded by the City.

**Advocacy / activism:** We are not directly involved in such actions, but we support them through projects organized in our premises.

## Riksteatern – National Touring Theater of Sweden

At this conference, Riksteatern is represented by **Birgitta Englin**, Executive Director.

Riksteatern, Hallundavägen 30, 145 83 Norsborg, Sweden

[www.riksteatern.se](http://www.riksteatern.se)

Contact: Birgitta Englin, [birgitta.englin@riksteatern.se](mailto:birgitta.englin@riksteatern.se)

**social / community center** (art, culture, but also other fields) & **cultural center** (arts and other cultural activities) & **performing arts center / theater**

nonprofit **association** / NGO, established by a government minister in **1933** and soon after by citizens who established local and regional associations that together formed Riksteatern.

**Riksteatern, the National Touring Theater, was established 78 years ago as a cultural forum that enabled people to enjoy and take part in theater, regardless of their geographical location or socioeconomic status. Our mission today is to create mental juxtapositions in many languages, in order to set thoughts and feelings in motion. As a movement with over 40,000 members, we have a particular responsibility to develop new democratic methods and structures in order to safeguard a citizen perspective in our productions and processes. Within Riksteatern, there operate Silent Theater, Sweden's only Theater for and by the deaf, and the internationally-renowned Cullbergballet.**

### Decision-making:

Riksteatern is owned by its members, which comprise a “folkrörelse” (a movement on a voluntary basis). More than 40,000 members and 231 local and regional associations in all 21 counties of Sweden create the country's largest meeting-place for culture. Every four years, the member associations congregate at Riksteatern's highest decision-making body, the Congress, to decide the upcoming year's mandate for Riksteatern's goals and directions, and to elect a board. The Swedish government elects the chairperson and one member of the board.

The board consists predominantly of members from the local and regional theater associations, and it has overall responsibility for the structural strategies and focal areas of Riksteatern activities.

Riksteatern's organizational activities are coordinated from Hallunda, a suburb of Stockholm where approximately 200 employees (excluding freelancers and part-timers) operate.

**Organizational openness:** Considering the large amount of collaborations we are engaged in, with artists and individuals not to mention communities, we would not be able to continue our projects and productions if Riksteatern as an organization were narrow-minded and non-inclusive. Our projects with, for example, children and youth, always provide spaces and methods that include ideas and visions suggested by participants, which leads to their general incorporation into the final production.

**Venue/s / resources:** Riksteatern's organizational activities are coordinated from Hallunda, a multicultural suburb of Stockholm where approximately 200 employees (excluding freelancers and part-timers) operate. In the building we have a number of minor rehearsal venues and stages. We do not own a physical building that serves as our theater; we are a touring company, and we perform on various stages around the country. Every year, Riksteatern visits some 300 locations, ranging from large cities to small villages. We provide around 60 staged art performances at theaters, in “people's parks” (communal establishments consisting of cinemas, open-air theaters, etc), and at local cultural centers, festivals, and schools.

**Budget:** more than €500,000.

**Co-productions:** We do not have a specific model, yet the vast majority of Riksteatern's activities, both projects and productions, are cooperations in one form or another. For example, we have cooperated with the governmental Swedish Institute, Plan International, and Action Aid in Ghana, where we came together with the National Theater of Ghana to co-produce the play “African Cinderella” in Sweden and Ghana. Riksteatern's local and regional associates provided the financial means that enabled the tour of Ghana. We also co-produce plays and other stage performances with regional theaters.

**Hosting:** Riksteatern's local and regional associates purchase productions from Riksteatern and other governmentally-supported or private producers on a regular basis. Hence, the local population can choose from a wide range of performances, from Shakespearean classics to rap battles. On an annual basis, Riksteatern also organizes the Theater Days, which brings together hundreds of members, producers, organizers and other theater enthusiasts at our headquarters in Stockholm to attend seminars and workshops; to view plays, concerts, and other stage performances; and to network and exchange ideas.

**Services:** We support networks and groups active in civil society, both within and outside the cultural sector. We have provided space, i.e. offices and rehearsal venues, to various local groups. The cost is generally rather minimal, and below market value. We have also taken on the costs of employing a coordinator for a national network, Ideell Kulturallians, who can now better mobilize and disseminate the efforts made by the member organizations of the network, of which we are a founding member.

**International collaboration:** Very relevant! Indeed, in order to realize one of our visions – to create mental juxtapositions in many languages so we can set thoughts and feelings in motion – we welcome cooperation with various ethnic minorities in Sweden, as well as with other partners in Europe and the rest of the world. There is no one specific model from which we operate when it comes to international collaborations. In Dyarbakir, Turkey, we collaborated with local NGOs that focus on children's rights. We organized workshops that used stage art to provide methods and forums that enabled children express themselves and learn more about their rights.

**Participation / Gathering citizens:** The structure of Riksteatern is unique because it is not a traditional cultural institution with one distinctive building. Rather, it is a network that brings together state cultural policy and a movement based in civil society that organizes cultural events of relevance – due to their focus on sociopolitical matters – in small and big cities. In addition, Riksteatern creates forums (i.e. workshops and seminars) for dialog between artists and the audience. This method creates opportunities to share experiences on the production's topic (be it a play, a support gala for the democracy movement in Belarus, or a graffiti festival). This method constitutes the core of the active citizen perspective that Riksteatern aspires to bring to light in all its activities.

**Neighborhood:** Botkyrka Riksteater, the local Riksteatern association in the suburb of Botkyrka, regularly organizes plays and other stage performances in the theater venues of the Riksteatern building in Stockholm and in other local venues in Botkyrka. Schools located in Botkyrka regularly visit Riksteatern to enjoy various general rehearsals for free, particularly rehearsals of children's plays. We have also cooperated with one specific school in the neighborhood where Riksteatern employees of Riksteatern worked with young students to develop a play, which was staged in Stockholm.

**Municipality:** We have positive cooperation with the Botkyrka municipality, where we have been engaged in a number of projects, mainly focusing on multiculturalism and youth.

**Advocacy / activism:** Riksteatern has been a principal actor in the Swedish cultural scene to promote narratives that shed light on human rights, diversity, and identity within the Swedish context. On an international level, we continue to invite, cooperate with, and (co)produce performances, on major or minor scenes, by artists and activists who tell awareness-raising stories about their realities, challenges, and successes. For example, we have organized workshops, within the framework of theater, on women's rights, children's rights, and freedom of speech and assembly in Turkey, Lebanon, and Ghana. We have also initiated projects that focus on greater youth involvement in civil society, within and outside the cultural sectors, where young people become "engagement guides" within their community. With the widely-toured play No Tears for Queers we shed light on hate crimes against the LGBT community in Sweden. The play was accompanied with a tailored workshop run by our collaborator, the National Association for Sexual Rights.

03.02

## Art Workshop Lazareti / Art Radionica Lazareti

At this conference, Art Workshop Lazareti is represented by **Srdana Cvijetić**, President.

Frana Supila 8, 20 000 Dubrovnik, Croatia

[www.arl.hr](http://www.arl.hr)

Contact: Slaven Tolj: [arl@du.htnet.hr](mailto:arl@du.htnet.hr), Srdjana Cvijetić: [anadjrs@gmail.com](mailto:anadjrs@gmail.com)

**social/community center** (art, culture, but also other fields)

nonprofit **association** / NGO, established in **1988** as an informal group; **1995** registered as an NGO; established by a group of citizens

**To improve cultural, artistic, and social aspects of life in Dubrovnik by creating, supporting, and developing high-quality artistic, cultural, educational, and social programs and projects; as well as by contributing to the development of an active and participatory civil society in Dubrovnik and Croatia.**

### Decision-making:

The main entity is the AWL's **Assembly** that comprises all members of the AWL. We hold a general assembly once a year, in December, where we decide the general programming and most of the activities for the next year. The organization numbers 38 members (mostly contemporary artists from Dubrovnik), of whom about 20 are more actively involved in the functioning of the organization.

The **Executive Board** comprises 5 members, who compose a working or executive team with the president and secretary of the organization. Board members are chosen every four years, and meet staff once a month, or even more often depending on the intensity of programs. Their task is to take care of most ongoing program- and organization-related issues.

The **Supervisory Board** comprises 3 members – 1 legal representative of the City or County, an ex-president of the organization and one member of the organization. Their role is to control and supervise the organization's operations.

5 people are fully **employed** (2 by the NGO; 3 by the company owned by AWL). Slaven Tolj is the artistic director and curator of programs; Srdjana Cvijetić is the program coordinator-manager and works on marketing and PR; 3 people are employed as technical staff, among whom Viktor Vučetić is the head of the technical team. Accountancy and other legal/ financial tasks and questions are handled by a separate firm, Numeros d.o.o., to whom we pay a monthly fee.

Slaven Tolj and Srdjana Cvijetić are the organization's legal representatives.

The Assembly decides general programming (an outline of the annual program and activities) and the main projects in which AWL takes part; daily, ongoing decisions about programming and basic operations are made by the working team and the Executive Board.

**Organizational openness:** Running a cultural and community center in Dubrovnik implies organizational openness to other organizations, artists, citizens... because of the constant touristic and commercial pressure on "free" spaces. That is one reason why many local organizations and artists/citizens do not have their "own" spaces (rents are too high, and the city council is not very eager to make its premises available without any charge). Since we have signed a 25-year lease with the City in 2001 allowing us to use the premises at Lazareti, we are open to offering our space, technical equipment, and other resources to other users. We invite people and organizations to take part in our programs, use the spaces, and create their own programs at Lazareti. We also accept and host their programs and events as long as they fit well with our core values, mission, and vision.

**Venue/s / resources:**

Art Workshop Lazareti runs an independent cultural + community center in the premises of an ex-maritime quarantine complex. It is a historic monument and a heritage site situated in the eastern “suburbs” of the Old Town just outside the city walls and is a functional part of the old city port.

Under the 2001 contract, AWL is permitted to use 3 naves (halls) and 2 yards that separate the naves. Even though the contract has been in force for 10 years, we are still only using 2 halls and 2 yards, and the last hall is still in use by someone else. The contract allows us to use the space for 25 years without a lease.

Interior spaces:

**great hall** – multifunctional space, about 600 m2, used for all sorts of events such as exhibitions, theater / dance performances, concerts, parties, conferences.

**club space** – connects yard with great hall and small hall – about 80 m2 – bar, space for small scale events such as exhibitions, talks, readings, artist talks, gathering and socializing...

**dance / rehearsals room** – about 150 m2 – mainly used for dance / Theater rehearsals and workshops, but also for exhibitions, small conferences, round tables, film projections etc.

**workshop spaces** – one about 50 m2 (fully equipped for all wood and metal work) and another 30 m2.

AWL office and gallery / meeting space

The yards are used for all sorts of events, such as performances, concerts, shows, conferences, workshops, and meetings.

Spaces are equipped for the center’s basic operations.

**Budget:** less than €100,000 (2010); more than €100,000 and less than €300,000 (previous years; 2004–2009).

**Co-productions:** We have no usual model of co-production, which always depends on the particular agreement between participating organizations. AWL first became involved with co-production in 1996 and since then we have co-produced about 20 theater / dance projects, plus numerous visual art works and exhibitions. Sometimes we provide work space, accommodation and food for the artists and pay running costs (as with most theater / dance co-productions), sometimes we fundraise and split overall costs with our partners (as with exhibitions and visual arts projects), and sometimes we provide space and all the technical necessities for realizing a project. Partners vary from individual artists, theater / dance groups, and artists’ organizations to institutions.

**Hosting:** Our hosting of programs and events also depends on the particular agreement between partners. In most cases we hire our spaces at a special rate. We donate spaces for free to organizations that hold free programs and events and have limited financial resources, though users share the running costs. We hire or provide spaces for programs and events such as conferences, workshops, talks, lectures, exhibitions, and round tables, as long as they fit well with our core values, mission, and vision.

**Services:** We provide assistance with writing fundraising applications, assistance to new organizations (such as space, equipment, knowledge or experience transfer), and space, advice, information, and equipment to artists, and so on.

**International collaboration:** One of the main ideas behind the AWL when it was established was to bring international artists to Dubrovnik in order to keep the communication, relevance, and vibrancy of the local contemporary arts scene alive. The other idea that guided us was to provide local artists opportunities to show their work internationally, beyond the borders of Dubrovnik and Croatia. Today, it is still the same. We find that the international projects and collaborations we host or take part in are crucial for shaping the local arts scene and as one of the most important ways to keep it open and alive. Most of the international collaborations are made through some kind of reciprocal exchange – artists-in-residence programs or co-productions.

**Participation:**

Besides workshops (dance, music, Theater, visual arts...), in 2010 we initiated a project called “Homework – Introduction to Contemporary Arts in Dubrovnik”. This began with a collective exhibition by 30 local contemporary artists and has continued with a sequence of informal presentations and conversations where artists show works they never finished or with which they were never satisfied, explaining their processes and perceptions – opening up the processes of creation and communication of/with contemporary arts.

In 2011, we will begin another project called “Sketches of collective memories”, bringing together local artists’ and residents’ personal experiences of living in specific neighborhoods, belonging to specific communities, etc.

**Gathering citizens:** We are among the initiators of the citizens’ initiatives “Moj spas za Dubrovnik” (“My Salvation for Dubrovnik”) and “Srđ je naš!” (“Srđ is Ours!”) The main idea is to strengthen and improve the role of civil society in Dubrovnik and Croatia and to defend open and public spaces against being turned into commercialized, private, and closed zones. Most of these initiatives’ activities, such as meetings, preparations, round tables, public debates, and campaigns, are held in our spaces.

**Municipality:** Turbulent relations. Every local election and change of government has left us facing the same situation. New councils always want to evict us from Lazareti because of the premises’ possible commercial value and exploitability for touristic purposes. However, we also experience good collaboration with the city council in terms of organization of cultural events and mutual support. It funds our projects regularly and the fact that we use the City’s spaces based on a 25-year rent-free contract still remains.

**Advocacy / activism:** We have initiated several civil initiatives, such as “Moj spas za Dubrovnik / Građanska inicijativa za spas Dubrovnika” (2007/2008) and Srđ je naš! (2010–present). The main idea of both initiatives is to protect and preserve Dubrovnik’s public spaces. Activities include protests, public events (from performances to round tables, talks to campaigns), meetings with decision-makers, meetings with stakeholders; mobilizing citizens to attend public debates and project presentations, mobilizing citizens to write suggestions and comments on urban plans that intend to reshape and diminish public spaces by turning them into closed private zones, and supporting and encouraging citizen participation in the processes that influence and determine the local community’s quality of life. We have also organized many different advocacy and lobbying activities concerning cultural policies.

03.03

## Zagreb Dance Company & Art Center Svetvincenat, Mediterranean Dance Center & Dance and Non-Verbal Theater Festival San Vincenti / Zagrebački plesni ansambl & Umjetnički centar Svetvincenat. Mediteranski plesni centar & Festival plesa i neverbalnog kazališta Svetvinčenat

At this conference, ZDC is represented by **Snježana Abramović Milković**, Artistic Director.

Zagreb Dance Co., Hebrangova 36, 10000 Zagreb, Croatia  
Art Center, Svetvincenat bb, Svetvincenat, Croatia  
www.zagrebackiplesniansambl.hr & www.svetvincenatfestival.com  
Contact: Snježana Abramović Milković, zpa@zg.t-com.hr

**arts center** (exclusively arts; of any type)

nonprofit **artistic organization** (association), established in **1970** by a group of professional artists

**Zagreb Dance Company (ZPA) is one of the two oldest contemporary dance ensembles in Croatia and teaches, produces, and presents dance to audiences inside and outside Croatia. The Company's mission is to provide new generations of dance professionals with a comprehensive artistic education that fosters excellence in technical performance, freedom in artistic creation, a greater awareness of dance as a form of expression, and a deeper understanding of the cultural impact of arts. The goal is to develop dancers who possess technical proficiency, creative liberty, a perspective on aesthetics, critical thinking, and an appreciation of the artistic self. Furthermore, it is the organization's desire to educate and re-define the prospects of young artists in society and to facilitate the trans-national mobility of artists and artistic works through cooperation with foreign artists, particularly through organizing the Dance and Non-Verbal Theater Festival San Vincenti and residencies in the newly-renovated Art Center where the future Mediterranean Dance Center is planned to open.**

**Decision-making:** Decisions concerning art and management are made by the artistic director, Snježana Abramović Milković, in cooperation with the members of the Company and producers.

**Organizational openness:** The Company's overall artistic and organizational objectives are: encouraging artistic creativity among Croatian artists; activating artistic and cultural exchanges through various dance disciplines; opening cultural borders; developing links with national, regional, and international artists and festivals; strengthening Croatian contemporary choreographic work inside and outside the country; promoting arts and cultural development within society, especially in the culturally-neglected Istrian area when organizing the dance festival; developing programmatic, governance, and fundraising frameworks to help secure organizational and financial sustainability in the long term. These objectives are implemented through the production of

new dance pieces and a dance festival and through organizing seminars, workshops, and so on in the future Mediterranean Dance Center.

**Venue/s / resources:** The Art Center is located in the former Svetvincenat Social Center. It currently functions as a summer art center and should be developed into a permanent production, residency, and educational center, the Mediterranean Dance Center, open throughout the year. This will make it a unique center for performing arts in Croatia. The building has 460 m<sup>2</sup> of interior space consisting of the ground floor and a gallery, recently renovated. It contains a multi-functional hall of 215 m<sup>2</sup>, a 60 m<sup>2</sup> club space on the ground floor, and offices and a media library in the gallery. The renovation has not yet been completed and the venue is not fully equipped.

**Budget:** more than €100,000 and less than €300,000.

### **Co-productions:**

The Company has now been organizing the Dance and Non-Verbal Theater Festival in Svetvincenat for 12 years and its production constantly involves it in various types of co-productions. In Zagreb, the Company also produces dance pieces on a regular basis, for which we invite artists from different fields and from all over the world to work and express themselves creatively in Croatia.

In both cases, we pay accommodation, per diems, travel expenses, and fees for guest artists and performances, but co-productions are primarily based on artistic exchange and not only on financial conditions.

Besides these activities, the Company organizes residencies and workshops in the newly-renovated Art Center, for which we provide space and per diems. This specific case is less a model, more the starting point, for the Mediterranean Dance Center, which the Art Center is intended one day to become.

**Hosting:** As organizers of a dance festival and beneficiaries of a space in the Svetvincenat Art Center, we host works by other groups and authors from Svetvincenat, Istria. We mainly host such works during the Festival period (July) but as soon as we have established the Mediterranean Dance Center we plan to extend our activities (residencies, workshops, hosting) across the whole year.

**Services:** We organize dance seminars and workshops in Svetvincenat for beginners and advanced dancers from the region; we organize conversations with authors through which ideas can be exchanged; we hold film screenings through which we introduce the audience to the art of dance; etc.

**International collaboration:** Besides insisting on cooperation with established artists from the fields of theater, the visual arts and so on, an important part of the Company's work is opening up space for a new way of thinking about dance, a space for investigation that puts an emphasis not only on productions but also on the research process and dancers' education. By continually working on the professional education of its dancers through collaboration with renowned Croatian and foreign choreographers and pedagogues, the Company is constantly improving the level of its productions, introducing them into a wider European circuit. The Company has performed at all important festivals in Croatia and at all major theaters. Abroad, the Company has taken part in important festivals and events in Germany, France, Belgium, Russia, Slovenia, Hungary, Italy, Spain, Portugal, Lithuania, Bosnia and Herzegovina, Serbia, Poland, Mexico, Egypt, South Korea...

**Participation:** At the Festival, we organize workshops for professional dancers and amateurs; we organize open discussions, to which everybody is invited, with choreographers participating in the festival; we organize exchange forums, book promotions, film screenings, and so on. Through these activities, we aim to reinforce dance skills, encourage team spirit, and emphasize flexibility and openness to development. These skills contribute to creating individuals who are better prepared to take part in social interaction regarding culture and specifically the art of dance, enhancing creativity by exchanging ideas and opinions, to open cultural borders, to forge and strengthen links with national, regional, and international artists, and to confirm the idea of democratic society on an international level. The local population is offered an opportunity for free artistic education through

the performances we hold on the city square, for which no admittance fee is charged, and through the workshops we organize.

**Gathering citizens:** Although our activities are primarily artistic, citizens also profit in terms of education. Through our 12-year presence in a culturally-neglected area of Istria, we have successfully influenced society and raised generations of citizens equipped with knowledge and experience of contemporary dance.

**Municipality:** Our relation with the municipality in Svetvincenat is satisfactory. The local government is very open when it comes to infrastructural and practical help but cannot show the same appreciation in terms of finances, since its own financial situation is not good.

**Advocacy / activism:** As part of the independent dance scene, we are constantly trying to improve our situation in society and thus are involved in all actions of the assembled and united dance scene that strive to achieve this.



03.04

## **Bunker & The Old Power Station - Elektro Ljubljana / Bunker & Stara mestna elektrarna – Elektro Ljubljana**

At this conference, Bunker & The Old Power Station are represented by **Alma R. Selimović**, Project Manager and Communications Officer.

Slomškova 11, 1000 Ljubljana  
www.bunker.si  
Contact: Alma R. Selimović, alma.r.selimovic@bunker.si

performing arts center / theater  
nonprofit **association** / NGO, established in **1997** by Nevenka Koprivšek

**Bunker produces and presents contemporary theater and dance performances, organizes educational programs, carries out various research methods in the field of culture, and brings together one of the most noted international festivals, the Mladi levi festival. Bunker's aim is to refresh and invigorate the Slovene cultural space with innovative approaches. We encourage the mobility of artists and their works both in Slovenia and abroad and promote the intertwining of different art disciplines. We create a space which allows the exchange of experiences, knowledge, and interests among artists and various audiences. Bunker tries to stimulate discussions regarding various artistic practices and subjects; and to create artistic programs and events that reflect upon topical social, ecological, political, and cultural issues. From 2004 Bunker has been managing the Stara mestna elektrarna – Elektro Ljubljana in Ljubljana, an old power station converted into a venue for performing arts.**

### **Decision-making:**

Nevenka Koprivšek, artistic director  
Mojca Jug, programmer of Stara mestna elektrarna – Elektro Ljubljana  
Most of the decisions are taken within the team (7 people).

**Organizational openness:** We are open not just to different aesthetic practices and approaches but also to different production modes and to connecting art to other fields of human action: politics, environmental issues, health, education...

### **Venue/s / resources:**

Elektrarna's resources:  
Dvorana (venue, hall): 25m x 15m, seating available for 200 people  
Foyer (used for ticket sales, press conferences, receptions, exhibitions): not heated during the winter  
Toilets (not suitable for disabled people)  
Basement (storage space, toilets and showers for artists, wardrobes)  
Stara mestna elektrarna – Elektro Ljubljana is not fully equipped with the necessary technical resources for performing arts (lights, beamers ...).

**Budget:** the budget of the entire organization is more than €500,000. The venue's budget is €200,000.

**Co-productions:** Running a venue that hosts productions and festivals by Ljubljana NGOs is a sort of co-production. We provide space and (within certain limits) technical, organizational, and promotional support.

**Services:** I would not call it "service", but we are trying to join the (public and private) cultural organizations in our district into an association and are actively encouraging and facilitating the process of forming this.

**International collaboration:** Very important. We are part of numerous networks that give us a wider frame of work and also provide us with new ideas and practices plus spaces for exchange and cooperation. International cooperation also takes place on the level of touring our productions, hosting international works within the scope of our festivals, and producing artworks with international co-producers.

**Participation:** Our main focus is to target groups that are left on the margins as cultural "users": young, elderly, immediate local residents.

**Neighborhood:** We invite our neighbors to general rehearsals. Within our activities in the Sostenuto project, we organize activities targeting the immediate neighborhood: we create gardens and we are reinventing parks and streets through artistic interventions.

**Municipality:** This relationship varies. Sometimes it is merely a technical relationship through public tenders and sometimes it is more than that: we try to take an active part in shaping the city's policies or at least in urban planning.

**Advocacy / activism:** We are a part of Asociacija, an association of NGOs and artists that acts as an advocacy organization in Slovenia.

03.05

## Student Center in Zagreb, University of Zagreb – Cultural Department / Culture of Change / Studentski centar u Zagrebu, Sveučilište u Zagrebu – Odjel za kulturu / Kultura promjene

At this conference, the Student Center is represented by **Nataša Rajković**, Head of the Center's Cultural Department.

Savska cesta 25, Zagreb, Croatia  
www.sczg.hr  
Contact: kultura@sczg.hr

**multidisciplinary venue** (various activities in art and culture, but also other fields)

The **Student Center** is a nonprofit **public institution** (governed by public law), established in **1957** by local government and later part of the University of Zagreb

**Culture of Change** (Kultura promjene) as an **informal structure** was introduced to the SC in November **2004**, by a group of professional artists

**As Zagreb University's center for arts, the Student Center is committed to being a progressive and creative meeting point of the University, the city, and the international arts and academic scene. To fulfill this mission, it strives to promote, develop, and improve civil society values with a special emphasis on stimulating artistic creation and creating new forms of interdisciplinary collaborations, initiating new cultural practices and policies, and organizing practical educational programs which are missing from the general academic curriculum. The Center advocates the idea that its program has to be accessible to the widest public, especially students. Since it is not primarily guided by profit, it is able to maintain the lowest ticket prices in the city and region for the quality its programs offer. Since 2004, the program of the Center has been nominally and conceptually defined as Culture of Change, following the Center's very essence, as being a cultural, social, and international meeting point for students and young artists which is characterized by a generational shift. Each generation has its own interests and needs and must have the possibility to realize them. The Culture of Change strives to establish new aesthetics of artistic creation and contemporary production models; networks with international institutions, associations, and individuals from the fields of culture, science, civil society, education, technology, creating new models of co-production; produces artistic and interdisciplinary projects; encourages the exchange of cultural workers and cultural products and organizes artistic residencies; encourages the development of young and not yet affirmed artists; stimulates interdisciplinary and trans-disciplinary artistic creation; organizes non-academic educational programs in the fields of culture, arts, and science; promotes and develops new media practices; strengthens the independent cultural scene and participates in creating cultural policy; works on developing civil society and on the sustainable development of the cultural nonprofit sector.**

**Decision-making:** Formally, the decision-making process is determined by the Student Center's broader organizational framework, in which ultimate decisions are taken by the general manager who is legally responsible for the institution. The program and decisions related to cultural programming are made by the assistant manager for culture and her/his collaborators, who present them as general plans and in other forms to the general manager.

**Organizational openness:** The ability to adapt to a specific project. In order to achieve the necessary organizational flexibility for such an approach, over the last five years Culture

of Change has introduced various models to the Center. We have since found that (as in most other public institutions) the Center's formal organizational and institutional structure is too rigid and therefore can not respond adequately to the changing needs and demands of contemporary art forms and cultural activities. Informally, Culture of Change is constantly introducing and experimenting with new organizational models. Ultimately, the goal of Culture of Change is to convince the owner and others responsible for the Center's management to formally introduce a more flexible organizational structure in order to maintain the institution's openness.

**Venue/s / resources:**

Student Center's premises include:

**5 performing spaces in &TD Theater:** (1) The Great Hall = 14 m depth, 8 m wide, 230 seats; (2.) Semi-Round Hall = 120 seats; (3.) Black Room = lounge, bar, & performance venue; 70 seats; (4) &TD Foyer= 100 seats; (5) SEK = Student Experimental Theater= 60 seats)

**Multimedia Center** (150 seats, but accommodates up to 300 people);

**SC Gallery** (200 m2 in size, 100 seats, 350 people);

**PU Gallery** (700 m2 in size, 2000 people);

**SC Cinema** (1038 seats, the biggest cinema in Croatia);

**SC Club** (800 people);

**Forum Theater** (300 seats),

**PAUK Club** (2000 people);

**Visual Arts Atelier**, 10 m2 gallery,

**Kiosk Gallery,**

**Happy House.**

The Cultural Department of the Student Center employs a total of 50 people (including technical, organizational, and production staff). We cooperate with a further 300 associates or more on an annual basis.

**Budget:** more than €500,000.

**Co-productions:** A large number of the Center's events are co-productions. Forms of co-productions depend on various elements, such as: whether the project is commercial/profit-making or free to attend; the nature of the target audience; the potential artistic and social value; and so on. Culture of Change therefore approaches each project differently, taking into consideration the institution's mission and goals and prioritizing projects created by students or younger artists.

**Hosting:** The same principles as in co-production apply to hosting programs and events. Commercial charges and costs are applied to clearly commercial projects while nonprofit events are usually hosted free of charge or for minimal prices to cover running costs.

**Services:** The Center, when possible, gives work space for rehearsals and other artistic work or social activities to groups and individuals that are not directly linked to its cultural program or, for instance, provides accommodation, catering, or publishing and promoting space for events organized in other institutions or spaces. The criteria for such services are similar to the above criteria for co-productions and hosting.

**International collaboration:** One of Culture of Change's main goals is to link the Center as much as possible to other international institutions. It is systematically seeking new international collaborations, particularly at a regional and European level. A significant part of the program realized by Culture of Change involves international artists from all fields of culture. In Theater, for example, international collaborations consist mainly of co-productions.

**Participation:** Depends on the project; also the work should communicate by itself

**Gathering citizens:** Depends on the project

**Neighborhood:** Depends on the project

**Municipality:** Our relations with local government are marked

by incomprehension and a lack of communication. Because local and national government have no clear long-term cultural strategy, there is no systematic monitoring of nor interest in what we produce and what that offers to society

**Advocacy / activism:** Depends on the project; but activism in its own right is a cultural praxis.

At this conference, brut is represented by **Thomas Frank**, Artistic Director & Business Manager.

Karlsplatz 5, 1060 Wien, Austria

[www.brut-wien.at](http://www.brut-wien.at)

Contact: Thomas Frank, [zentrale@brut-wien.at](mailto:zentrale@brut-wien.at)

**cultural center** (arts and other cultural activities) and **performing arts center / theater** limited **company** (nonprofit), established in **2007** by the artistic directors Thomas Frank & Haiko Pfost

**brut is a Vienna based co-producing institution focusing on experimental and innovative performing arts. Within its two venues, brut im Künstlerhaus and brut im Konzerthaus, brut hosts and supports local as well as international artists and companies elaborating new positions on theater, contemporary dance, and performance. Furthermore, brut's comprehensive program contains lectures, readings, and what are perhaps some of the most entertaining parties and pop concerts in town.**

**Decision-making:** The management board consists of two artistic directors and one business manager. The curatorial team consists of two artistic directors and one curator.

**Organizational openness:** Flexibility in structure, team and resources.

**Venue/s / resources:**

The two venues, brut im Künstlerhaus and brut im Konzerthaus, make it possible to fulfill different requirements for every production.

The hall of brut im Künstlerhaus provides a black box for many different purposes. The foyer of the Künstlerhaus is used as a flexible project space for installations, video works, lectures, performances, and public talks.

brut im Künstlerhaus is an intimate theater room with ideal conditions for specific presentation and production formats. The ability to combine the foyer and the hall into one room gives the venue its special nature.

brutstätte is a rehearsal studio for productions or workshops which can also be used as an additional stage for more experimental productions and try-outs.

The bar brut deluxe in brut im Künstlerhaus, with its 50 m<sup>2</sup>, is equally a place for artistic examination and a dance floor, a hub for creative ideas, a meeting room, a venue for premieres, and a meeting point at Karlsplatz. A series of events and DJ nights tailored specifically to the bar takes place on a regular basis.

**Co-productions:** brut operates as a competent and reliable partner to Austrian and international artists. brut productions are supported by the brut team all the way from grant applications to marketing. Production activities include content-related elaboration of artistic concepts in close cooperation with the artists, drawing up production budgets, competent professional artist support throughout the production process (stagecraft, production management, PR/marketing, dramaturgical advice, networking), and communicating and mediating productions to partner institutions and festivals. Co-productions are, however, based on public project funding, with brut contributing financial and in-kind support.

**Hosting:** brut produces an annual performance program including local and international co-productions, touring companies, festivals, concerts, parties, and lectures. International productions are invited in correspondence with local co-productions in order to create an interesting and challenging discourse across the program. The programs are connected thematically. brut also rents the venue to other festivals, in which cases it is not the producer of the program.

**Services:** brut operates as a kind of agency for its associated artists. The production office promotes brut productions to other producers and takes over the touring management on the artists' behalf.

**International collaboration:** International collaborations are very important in order to provoke a vital artistic exchange in town. brut invites international artists to host workshops, designs international programs in collaboration with international partners (bilateral and multilateral), and co-produces international artists.

**Participation:** workshops, post-show discussions, site-specific productions in public space.

**Gathering citizens:** brut produces symposiums and thematic debates related to the issues raised in the artistic program.

**Neighborhood:** brut is located in the city center of Vienna. The neighborhood consists not only of residents but also of other arts institutions, museums, universities, hotels, and a church. Through some of our projects, we have opened our neighbors' doors. brut has also produced projects in other parts of the city in specific consideration of different neighborhoods.

**Municipality:** The city of Vienna is brut's main sponsoring body. brut must report all its activities and finances to the municipality.

# 03.07

## KAMPNAGEL

At this conference, KAMPNAGEL is represented by **Gordana Vnuk**, ex-Intendantin (Artistic Director) of Kampnagel (2001-2007).

Jarrestrasse 20, 22303 Hamburg, Germany

[www.kampnagel.de](http://www.kampnagel.de)

Contact: --- (Note: for the purpose of this conference, Kampnagel is represented by its former artistic director, Gordana Vnuk)

### performing arts center / theater

**public institution** (governed by public law), organization established in **1985**, as GmbH in 1993 by Hamburger Kulturbehörde (Hamburg Office for Culture)

**Kampnagel is one of the largest centers for performing arts in Europe. This “Kulturfabrik” (culture factory) was established in a former crane factory thirty years ago. Today its 12,000 m2 site contains six stages with capacities of between 100 and 850 seats, a dance center with studios, a cinema, rehearsal spaces, and a restaurant. Since its inception, Kampnagel’s mandate has been continually expanding. Under the artistic direction of Gordana Vnuk (2001-2007), Kampnagel presented a diverse program of international artists, the summer festival “LAOKOON”, several thematic seasons, Hamburg-based artists and companies, youth theater, platforms for new theater generations, club programs (Kampnagel Music Hall), etc. The concept behind the program, through in-depth and responsible research, intended to facilitate contexts that would show the rationales and purpose of an artistic work as well as its position within theater history and within current developments in performing arts. At that time, Kampnagel expressed its clear positioning against the market system’s established aesthetic norms and in favor of promoting artists who were willing to take risks and who articulated their own language beyond the mainstream.**

**Decision-making:** Kampnagel has an artistic director and an executive director. Every artistic director brings his/her own team of dramaturges who are responsible for specific sections of the program. Programming decisions were made in meetings and consultations between the artistic director and dramaturges, and institutional decisions were made in meetings attended by the artistic, executive, and technicals director.

**Organizational openness:** Projects by Hamburg-based artists were selected on the basis of an open call: anyone could send in a project proposal, which the dramaturges would read and discuss. A shortlist of some 10-15 projects then received a letter of commitment from Kampnagel, increasing their chances of receiving a project grant from the City Office for Culture. In the end, some 6-8 Kampnagel projects received a grant and were then co-produced by Kampnagel. Often, if the grant application for a desired project was unsuccessful, Kampnagel would produce it from its own resources or find other co-producers.

### Venue/s / resources:

#### THE PLACE

Kampnagel Hamburg, once an important production site for harbor cranes, now an international center of contemporary representative art, is situated near the Alster, directly alongside the Osterbek Canal. The former factory offers a performance space for events and presentations, in which the

enduring charm of a Hanseatic industrial firm is combined with the energy and professionalism of a modern cultural firm.

#### THE HALLS

12,000 m2: six different theater halls with capacities of between 100 and 850 seats; there is a variety of additional spaces (dance center with studios, a cinema, rehearsal spaces, and a restaurant) and a large foyer.

**Budget:** more than €500,000.

**Co-productions:** When a theater group brings in production money through a project grant, Kampnagel (sometimes) matches funding from its own budget, and provides: rehearsal and presentation space, technical staff and equipment, organizational and dramaturgical support, marketing and press, performance fees.

**Hosting:** When a work could have been justified within Kampnagel’s program concept, we rented the space on the basis of a box-office split. For events unrelated to Kampnagel’s mission, we rented the space at a commercial price, but not to all types of events.

**Services:** Kampnagel collaborated with the Theater Academy in Hamburg and provided a platform for student theater directors by regularly co-producing their diploma performances.

**International collaboration:** International collaboration is part of Kampnagel's mission and international programs, either in the form of festivals and thematic blocks or in seasonal runs, constituted almost 50% of the program. Kampnagel also engaged in international co-productions and EU-funded projects.

**Participation:** Apart from regular after-show discussions with artists, workshops and the like, specific programs aimed to achieve interactivity and active audience participation. Artists were invited to develop projects with local people and with various age groups (for example, through Kampnagel youth programs and a Youth Club).

**Gathering citizens:** An example: an exhibition on the war crimes of the Wehrmacht, accompanied by debates and other activities.

**Neighborhood:** Some projects dealt with the history of the area where Kampnagel is situated; some site-specific projects also took place.

**Municipality:** Kampnagel receives its subsidy from the Hamburg Office for Culture (Kulturbehoerde) and the Senator for Culture is the President of Kampnagel's Board.

**Advocacy / activism:** Kampnagel belonged to “energy-saving” and other ecology-based programs.

**In addition:** Kampnagel is a place for “otherness”, a platform for diversity in a large pool of similar voices.



03.08

## Zagreb Youth Theater / Zagrebačko kazalište mladih [ZeKaeM]

At this conference, the Zagreb Youth Theater is represented by **Dubravka Vrgoč**, Artistic Director and General Manager.

Teslina 7, 10 000 Zagreb, Croatia  
www.zekaem.hr  
Contact: Dubravka Vrgoč, Vrgoc@zekaem.hr

### performing arts center / theater

**public institution** (governed by public law), established in **1948** by a group of professional artists; owned by City of Zagreb

**ZeKaeM has written its name into Croatian theater history throughout its 60 years of existence. During its enviable half-century, the Zagreb Youth Theater has undergone diverse artistic and organizational modifications and changed its names and locations, but has always remained a theatrical focal point that brings together younger generations as well as audiences inclined towards daring explorations on stage. Today, the Zagreb Youth Theater adopts an original approach to all its projects at all levels of their realization, and gives itself the opportunity to explore, shape, and express ideas engraved in actual social, civil, and political reality. It is a Theater open to various aesthetic approaches with the goal of talking about the real dramas happening here and now. Exceptional plays, famous directors, an always carefully- and contemporarily-curated program, and numerous initiatives in European and world co-productions that have greatly enriched the cultural content Zagreb has to offer, are just some of the reasons why the Zagreb Youth Theater constantly attracts and thrills audiences of all generations. During the last four years, the Zagreb Youth Theater has received 50 awards at national and international theater festivals and presented performances at festivals in Brussels, Berlin, New York, Freiburg, Nitra, Moscow, Heidelberg, Wiesbaden, Plzen, Varna, Helsinki, Vienna, Belgrade, Skopje, Ljubljana...**

**Decision-making:** The decision-making structure is defined by general laws on public institutions and culture, as well as by specific laws on theater. Since it is owned by the City of Zagreb, the City Assembly appoints the director, at the recommendation of the Theater Board. Of the Board's 3 members, two are appointed by the city council's Department of Culture and one by the theater's artistic assembly. The Board considers and accepts programmatic and financial reports, monitors the execution of the program and its financial and human resources, passes the theater's statute and other general acts at the director's recommendation, and performs other activities determined by law or statute. The director runs the institutions and makes program and operational decisions.

**Organizational openness:** To be open to Europe, to make co-productions with foreign theaters, to stage guest performances, and to organize festivals are today our most important aims. All kinds of exchange programs are therefore extremely useful, putting us in touch with contemporary European theater as well as placing (setting) our theater in an interactive European context. This will put Croatian theater in a position to compare itself with foreign theaters and redefine its vitality. However, co-production – which is structurally very popular in modern European theater – does not mean a one-way exchange. Co-production is always two-way, and both sides should receive the same kind of profit.

**Venue/s / resources:** The Zagreb Youth Theater is located in the very center of the city. It has two main auditoria: the **Istra hall** (stage 320 m<sup>2</sup>, 268 seats) and the **M. Polanec hall** (100 m<sup>2</sup>, 100 seats), plus the **Polly hall** (100 m<sup>2</sup>), used for dance rehearsals by the Zagreb Dance Company, Studio: Contemporary Dance Company, and the Zagreb Youth Theater's own Dance Studio. It also has 3 rehearsal rooms used for our performances and for dance companies to practice. Besides the theater building itself, we also have a house in Preradovićeve street which is the venue of our children's workshop. This currently involves 14,000 children (from 4 to 18 years of age) in drama, puppet, and dance studios, led by pedagogues employed by the Zagreb Youth Theater. The Theater itself is fully equipped and can host various events, from small and big theater productions to concerts and exhibitions.

**Budget:** more than €300,000 and less than €500,000.

### Co-productions:

During the last few years, we have practised various models of collaboration:

In our co-production with La Comédie de Saint-Etienne, the director, Jean-Claude Berutti worked on two performances based on the same play – one with French actors on the stage of La Comédie de Saint Etienne and one with Croatian actors at the Zagreb Youth Theater. In this case, the Croatian actors

will work with a French director, the French actors will come to perform in Croatia, and the Croatian actors will go on to perform in Saint Etienne.

During the last few years, we have put on three co-productions with Jan Fabre's Theater company Troubleyan from Antwerp: The first co-production was *Requiem für eine Metamorphose* directed by Fabre. Two Croatian actors from the Zagreb Youth Theater took part in this production, which had its première at a Theater festival in Salzburg.

The second co-production was *Another Sleepy Dusty Delta Day*, which had its première at the Avignon festival in cooperation with the Zagreb Youth Theater and Zagreb Theater Festival, and was presented after Avignon in Zagreb. In the third co-production, *Prometheus*, directed by Jan Fabre, one of our actresses performed.

Currently, we are also using the co-production model in which our actors perform abroad with La Comédie de Saint-Etienne and the Volksbühne, Berlin.

In May 2008, the Zagreb Youth Theater became a member of the European Theater Convention and thereby joined the Orient Express Theater Project, which brings together six theaters from Turkey, Romania, Serbia, Slovenia, and Germany. The goal of the Orient Express project is to create a travelling Theater laboratory, a place for theatrical experimentation with *the other and the different*, questioning identity all the way from Istanbul through south-eastern Europe. The theater train started from Istanbul, stopped at railway stations in the above countries over the next two months, and ended at the International Theater Festival in Stuttgart.

Following a series of successful co-productions, the Zagreb Youth Theater is now embarking on a new project in co-production with the State Theater of Braunschweig, which the two companies have jointly submitted to the Wanderlust Fund (German Ministry of Foreign Affairs). The State Theater of Braunschweig and the Zagreb Youth Theater will use this historic occurrence as a base to develop two 'teams of pioneers', comprising actors, playwrights, and directors developing a play at each Theater. While the Braunschweig team will examine the tragic life of David Schwarz, the Zagreb team will investigate how (aeronautical) scientists regard themselves and their profession today. In addition to the shared performances, the theater partnership will include a youth theater project entitled *Workshop of Inventions* and a personnel exchange.

### Hosting:

Since 2006, guest presentations in the European Theater cycle at the Zagreb Youth Theater have included: *Animali nella nebbia*, Teatro Metastasio della Toscan; *Hamlet*, Space Productions, Bosnia and Herzegovina; *Fedra*, Seinendan Theater, Japan; *Alica*, Slovenian National Theater; *Grasshoppers*, *Rails* and *Hadersfeld*, Yugoslav Drama Theater, Belgrade; *One and the Other*, Slovenian Youth Theater, Ljubljana; *N. Bitef*, Balet Preljocaj, France; *Cirkus Historija*, Yugoslav Drama Theater; *Sclavi: An Emigrant's Song*, Farm in the Cave, Prague; *Celebration*, choreography by Lenke Flory and Simone Sandroni, EnKnap Group, Slovenia; *Pigsty* by Pier Paolo Pasolini, directed by Ivica Buljan, Slovenian Permanent Theater of Trieste; Inbal Pinto's dance performance *Shaker*, choreography by Inbal Pinto and Avshalom Pollak, Israel; *Sing and Be Joyful*, directed by Ruud Gielens, Royal Flemish Theater of Brussels; *The Robbers* by Friedrich Schiller, directed by Martin Nimza, Theater and Philharmonic Orchestra of Heidelberg – Städtische Bühne;

*Macbeth After Shakespeare* by Heiner Müller, directed by Ivica Buljan, Cankarjev dom, Ljubljana, Slovenia; *Little Red Riding Hood* by Joël Pommerat, directed by Sascha Bunge, Theater an der Parkaue, Berlin; *Faust-Fantasy*, directed and performed by Peter Stein, coordinated by Change Performing Arts/CRT Artificio; *Lowering of the Sky*, Slovenian Youth Theater, Ljubljana, Slovenia. Zagreb Youth Theater also organizes the World Theater festival, which was established in 2003. The last eight seasons in Zagreb have included performances directed by Peter Brook, Eugenio Barba, Robert Lapage, Frank Kastorf, Christof Marthaler, Josef Nadj, Thomas Ostermeier, Eimuntas Nekrosius, Lev Dodiin, Jan Fabre, Heiner Goebbels, Dimiter Gočev, Luc Perceval, Rimas Tuminas, and others.

**International collaboration:** The cooperation of theatrical artists and theaters from different parts of Europe allows different cultural sensibilities to meet and intertwine, change their experiences, and re-examine each other. The concept of such theater is realized through a call for a general investigation, which spurs on the creation of new dramatic texts and theatrical models, and which, at a certain point, brings about the conditions for a show to be created that will change and define the direction of future theatrical research not only in the host country but also in the whole of Europe. In parallel with European theatrical events, a value system of co-production is also being created within the national theatrical context, by which artists in theater are challenged, and by which the artist should be responsible for locating the active position of theatrical creator. In this way, the Theater's dramaturgy has carefully started following and figuring out the joint principles of European theater. Every individual theater, in that sense, is like a device catching the signals of today's world through European and world dramatic and theatrical investigation, coded through the reality of the space from which it comes.

**Participation:** The Zagreb Youth Theater's acting, puppet, and dance workshops currently involve more than 14,000 young people, who are learning how to be not only artists and audience but also active citizens in our society.

**Neighborhood:** Through our program *The Cycle of European Theater*, we staged many performances in the neighboring countries of the region, trying to inform their audiences about theatrical events in our neighborhood as well as our own theatrical intentions.

**Municipality:** The Zagreb Youth Theater is owned by the city council of Zagreb.

# QUESTIONNAIRE

In order to exchange basic information on organizations / institutions / venues, we asked all the participants to fill in a questionnaire, upon which this dossier / conference reader was based. The questionnaire was structured as follows:

## BASIC INFO

Name of the organization / venue:

Official address of the organization / venue:

Organization's / venue's website(s):

Contact person (name, e-mail):

Please give a short **overall description and the mission** of the organization / venue (max. 10 lines):

## LEGAL STRUCTURE

Organization is:

- a) public institution (governed by public law)
- b) nonprofit association / NGO
- c) private company
- d) informal structure
- e) other (please specify) \_\_\_\_\_

The organization was established in (year) \_\_\_\_\_.

Organization was established by:

- a) a group of citizens
- b) a group of professional artists
- c) another legal entity
- d) other

If your answer here was (c) or (d), please specify:

Who makes the **decisions**? What is its programming and institutional decision-making process? Give us a brief general overview.

### OPERATION

The organization/venue is:

- a) social / community center (art, culture, but also other fields)
- b) cultural center (arts and other cultural activities)
- c) arts center (exclusively arts; of any type)
- d) performing arts center / theater
- e) visual arts center / gallery / museum
- f) other (please specify) \_\_\_\_\_

What do you consider a **relevant element of organizational openness** towards artists and creators, other organizations, the artistic field and/or citizens, and how is this implemented?

If your organization is involved in **co-productions**, do you have a usual model / way of operating? If yes, please give a brief explanation (For instance: a theater group provides equipment for the co-production of the show, and we pay all running costs and performance fees.)

If your organization **hosts programs/events** produced by other organizations, groups, or artists, do you have a usual model / way of operating? If yes, please give a brief explanation (For instance: any type of organization may hire our venues for any type of events; or, we offer special venue hire rates for such-and-such organization/activities; or, we donate our venues for free, but users pay a share of running costs; etc.)

Do you provide any other **services** for local organizations or artists? If yes, please give a brief explanation.

How important for your organization is **international collaboration**? Please give a brief explanation of why and how you usually collaborate internationally.

## RESOURCES

Please provide basic information on your **venue/s / resources**.

What is your organization's approximate yearly **total budget** for these venues? Please include only the money you actually receive for operational and program costs (not in-kind contributions or finances provided by your partners).

- a) less than €100,000
- b) more than €100,000 and less than €300,000
- c) more than €300,000 and less than €500,000
- d) more than €500,000

## RELATIONS

Do you organize activities that aim to involve citizens as **active participants** in arts and cultural life (for instance, conversations with artists; workshops; involvement in specific projects. etc.)? If yes, please give a brief explanation.

Do you try to **gather citizens** around activities that are not primarily artistic (such as public debates, campaigns, or any other type of activity)? If yes, please give a brief explanation (for whom, why and how)

Do you have any special relationships / programs with your **immediate neighborhood**? If yes, please give a brief explanation.

How would you briefly describe your relationship with your **municipality** / local government?

Is your organization involved in any **advocacy / activism**? If yes, please give a brief explanation.

## IN ADDITION

Is there **anything else** you'd like to share? Something important to you we forgot to ask?

## AT THE CONFERENCE

Are there specific **issues you'd like to talk about** within the framework of the conference?

Name of the **person** participating at the conference:

Position in the organization:

E-mail:

Mobile phone (for organizational / emergency purposes only; not to be published):

Short bio (60-70 words max):

### **ATTACHMENTS**

Please send us as an attachment:

visual material presenting your venue / organization (pictures, graphics); don't forget to provide a caption for each image – to be used on the website and on the background video wall during debates

a portrait photo of your representative at the conference – to be used on the website next to your bio